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In these days of naughty plays—and the newspaper attacks on them, which are really very much naughtier, when you come to think of it—there is just one bright spot, a little spot of sentiment and sweetness, that touches our toughened hearts and makes us wish that we weren't so awfully blind and tired of everything that isn't just a bit Pinceroish or Naught-
y-Helmscoish.

This spot has a calcium on it, and it is one of the few spots on the stage that deserves a calcium. It's that beautiful cameo tableau that concludes *Sherlock Holmes*.

As I saw it framed in darkness, the pale, priest-like man, his eyes closed in a sweeter dream than ever his drugs had brought him, the golden-haired girl clasped in his arms, it seemed to me by far the most beautifully conceived, poetic, artistic ending to a play that I had ever seen.

And I have seen *Marguerite* wafted up into the sky at the Metropolitan, and little Eva climbing the golden stair, and lots of others that keep you wishing you could see the springs, and the ladders, and the wheels that are producing the mechanical effect instead of impressing you with the story.

But the author of *Sherlock Holmes* has done what too few of our modern playwrights do nowadays: he has been skillful enough to devise a tableau that deserves a calcium light.

The mysticism of the alternate effects of light and darkness on that charmingly pure and idyllic love scene makes all stage love-making spoiled by mere words or Nethersolic gurglings seem inane and stupid. Everything that is beautiful in life is in that tableau. It ought to be photographed and distributed as a tract among play writers and play actors and managers.

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A girl that sat near me said: "Well, that's all very pretty, but I shouldn't like to be that girl in love with an opium and cocaine fiend. Imagine her life! It's just as Holmes says in the play—it's a horrible sacrifice for a girl to marry a man who keeps those hypodermic things around the house so he can pick them up any minute and jab them into his wrist.

Of course this girl did not gather in the meaning of the tableau; the light, the darkness. Love is very much like a drug in its effects. When it is a good love its effects are bound to be good ones. You can't get by that rule.

It brings people nearer to the stars. Happiness is the truest sort of religion, and under its influence everything that is best in human nature starts up through the mire and blooms like a flower.

Love is the drug that is going to cure *Sherlock Holmes* of his needle-jabbing ways. And it will also, there is little doubt, rid him of his manner of strolling around London nights, of firing books on the floor as though book-binding was done in an iron foundry, and of wearing taffeta silk dressing gowns and sitting on the floor, and all the other quaint mannerisms that William Gillette has invested his hero with.

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What impresses one most about the way in which this play is put together is the deft manner in which things are left out. Most plays are spoiled by too much being put in. But in the dialogue as well as the acting this is clean cut, with eloquent omissions and an Ibsenish curtiness of speech.

The love-making is only suggested. This is not a bad idea. I think, if the present style of play continues to broaden and branch out, that the love scenes, like the murders, will have to be done off the stage.

Olive Nethersole and Minnie Seligman and a few others who mix up calisthenics with their emotions are bringing things to such a pass that for a really up-to-date play a ring with padded pillars and ropes and corners, with rubbing-down appliances, will be necessary for scenes containing any strong love interest.

But in *Sherlock Holmes* the girl's prettily girlish confession of love—unmasked—and her naive insistence at the climax are delicious.

"You are not the only one who sees things," she says. "You can't pretend well enough to deceive me—I have noticed," etc., etc., "and I know that you care for me."

"Your powers of observation," answers Holmes in the queer, jerky drawl that Gillette gives him, "are remarkable, and your deductions are correct."

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It's funny that in stageland the lady villains are always extremely handsome and well dressed.

One of these days I'm going to write a play in which the adventuress is ill-looking, unattractive and wears clothes that don't fit her. There are lots of 'em in real life, the real hateful kind.

In *Sherlock Holmes*, Judith Berolde, as Mrs. Larrabee, is condemned to be a wicked, wily creature who goes through life doing bad.

But she knows how to wear her gowns, and it seems a pity to me that there wasn't a little scene written in with the light and darkness effect on it in which she stands before a cheval glass and says: "I'm too good for this! I don't like the part. I'll leave Larrabee at once, taking nothing with me but my wardrobe, and begin a new life!"

•

I am always puzzling over the queer state of affairs that vice must be associated with finest batiste and val lace and baby ribbon, and virtue always clothed in cotton hem-stitched.

I went into a Broadway shop the other day and saw a most bewildering array of beautiful things with lace and satin bow knots—the very newest from Paris. Exquisite armless thingembobs with ruches of real Mechlin and darling little tucked what-do-you-call-em with nine rows of insertion and nine small bows in a row. They are all arranged in boxes and tied with ribbon, and I went to a girl's house and began to gush about them.

"Oh, yes," she said, "they have lovely things of that sort. They have to keep them, you know. They have that kind of a trade. They are said to have the finest underworld department in town!" Then she raised her eyebrows to the roots of her hair, and we talked of the Boer war.

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And that reminds me we have been saying more good things at our dinner club.

We don't read the comic papers any more. They make us sad; they're so unfunny. We just sit down and talk naturally and have more fun. You've no idea!

And we're getting so sporty! Just listen: The Georgia peach crop may be another failure this year, but don't you care so long as there are enough pretty girls to go 'round?

Sometimes a man who boasts about his chafing-dish accomplishments will get out of making a Welsh rabbit by saying that there is no borax in the house.

It is perfectly proper to say "legs" when one is referring to furniture or a turkey.

A man never realizes the dangerous disillusionments of matrimonial propinquity until he sees his wife powdering her nose with a bit of his old undershirt.

Sometimes a woman has a box of beauty roses sent to her when she doesn't know where her next silk petticoat is coming from.

A married man's first love affair is always the most serious.

Widows are more popular than girls with men because they are willing to admit that there are a whole lot of things they don't know anything about.

There were plenty of palms in the Garden of Eden. That's why conservatories have such a reputation.

If Adam had refused the apple what in the world would have become of Eve?

Many a girl's trusting heart has been won by a modest violet tied with ribbon in a bunch that parts a man from a five dollar bill.

Making love over a telephone is about as satisfactory as shaking hands by wire.

It was a man who had wintered in a steam-

and our crusades against things are such huge jokes that our guardian angels are getting hilarious about them. The recording secretary in the employ of his Infernal Majesty has to work overtime the moment the papers begin to find yellow spots in a play.

I think the crown, the laurel wreath and the sugared bun ought to be bestowed upon the critic who stated in his "criticism" that Miss Nethersole's dimples were plainly visible through her gauzy gown.

Here was a triumph in the way of modern criticism. Here was a discovery worthy of record. It was not the motive of the play that this crafty person had found, nor the moral, nor the lesson, nor the thread of the plot, but the dimples.

Two of the recent productions in which actresses famous for their physical charm are stars have called forth so much of this style of "criticism" that it looks as though the twentieth century critic would have to study anatomy before he is competent to judge the merits or demerits of a play.

Then he will fit himself out with powerful field glasses and get a seat in the front row and detect the good points of the drama. It's getting to be a serious thing to be a critic nowadays. His vision must be as keen as his pen. And he's got to know a dimple when he sees it.

THE MATINEE GIRL.

EVA WILLIAMS AND JACK TUCKER.

Though young in years, Eva Williams and Jack Tucker have spent a long time in the dramatic profession. Miss Williams made her stage

GOSSIP.



In Olive White, Chauncey Olcott has a versatile and accomplished leading woman—a fact of which he is distinctly aware, as this is Miss White's second season in his company. Previous to her present engagement she was for two seasons with Andrew Mack. The enviable position that Miss White now holds in the dramatic profession is not due to accident, but has been achieved by the hardest kind of work and study. For years, while others were resting during the Summer months, she has studied her art in various stock companies. She has been with many attractions and has played successfully such parts as Alice Verney in *Forget-Me-Not*, and Matilde in *LED Astray*. When William Cottleigh took his Summer company to Michigan Miss White played Vera in *Motha*. While with Mathews and Bulger, six years ago, she played the widow in *Rush City*, and later succeeded Isabelle Urquhart with Wilmer and Vincent's vaudeville. But her present impersonation, that of "the wild Irish Rose" in *A Romance of Athlone*, is perhaps her happiest effort.

A trolley car collided last Tuesday with a carriage in which Elsie De Wolfe was riding in Sixth avenue. The driver was thrown from his seat and the horse ran away, but Miss De Wolfe was uninjured.

Julia Morrison will make her stellar debut next month in *Dore Davidson's Melodrama, A Day of Reckoning*.

George F. Hinton sailed for Europe last Wednesday, in advance of Sousa's Band.

Charles H. Hopper, of the Herald Square Theatre, accompanied by his mother and sister, left last week for Hot Springs, Ark., for a month's sojourn.

James H. Cowan, general agent for Washburn's Minstrels, was called to Wilmington, N. C., last week by the serious illness of his father.

Mark E. Swan's new farce, *Whose Baby Are You*, will be produced early in next season.

The four-act drama, *An Enemy to the Czar*, by John A. Fraser, has been copyrighted and is owned by H. Walter Van Dyke.

George Monser, of the Western Amusement Company, has been appointed director-general of the Street Fair to be held in Sacramento, Cal., from April 30 to May 5.

Allen Dunn, late of the Janet Waldorf company, has entirely recovered from his recent illness at the Queen's Hospital, Honolulu, and is now recuperating at one of the Hawaiian health resorts. His attack of fever prevented him from joining Harry Corson Clarke this season as character comedian.

D. Eloise Morgan, of the Castle Square Opera company, was compelled by illness to remain out of the cast of *The Pirates of Penzance* last Wednesday night, and her role, Mabel, was acceptably sung by Gertrude Quinlan. Miss Quinlan's role was taken by May Emory, who proved herself equal to her opportunity.

The managers of the Course of Modern Plays have found it necessary to change the dates of their next performances from Feb. 14 and 15 to March 2 and 3. Upon the evenings of the latter dates a Russian drama new to the American stage will be presented at the Carnegie Lyceum.

In the suit against the New York Life Insurance Company to recover \$70,000 on fixtures in the Olympia building taken under foreclosure and claimed as free from mortgage, Oscar Hamburgerstein was awarded last week a verdict of \$35,067 damages.

Catherine Campbell was taken ill in St. Louis on Jan. 29, and her part in *At the White Horse Tavern* was most successfully played at short notice by Miriam Nesbitt, who continued to play her own role in the comedy as well as Miss Campbell's throughout the week in St. Louis.

The city council of Brunswick, Ga., has changed its license fee from a stipulated amount for each performance to a yearly sum of \$75.

The New York Sun last week indulged in some of its peculiar stage reminiscences. Among other things it said that Maude Adams was first seen in New York in *The Lost Paradise*. That play, it will be remembered, ran at Proctor's Twenty-third Street Theatre in 1892. Miss Adams, in fact, had a more prominent part in Hoyt's *A Midnight Bell*, which was seen in this city three years before the production of *The Lost Paradise*, than she had in the latter play.

The private car belonging to Palmer's Uncle Tom's Cabin company was burned at Kent, O., last week, entailing a loss of \$2,000.

The King of Rogues closes its season this month.

R. E. Stevens, late manager of The Sporting Duchess company, returned to New York last week, and is looking about for new fields for managerial enterprise.

Robert Hilliard will return to vaudeville next week at Cincinnati, where he will present *The Littlest Girl*.

E. H. Sothern's Spring season in *Hamlet* begins in New York April 23, and after two weeks here the company will appear in the principal Eastern cities.

The Actors' Fund received last week a cheque from Manager Powers of Powers' Theatre, Chicago, for \$151.61, this sum being one-eighth of the gross receipts of the Hepburn Johns benefit that took place on Jan. 18. The contribution to the Fund was made in accordance with the Aldrich percentage plan, which, if it were generally followed, would go far toward supporting the charity.

Frank Hurst closed last week with George W. Monroe to join Professor Gentry's dog and pony show.

Master Frankie Frayne, aged eleven months, made his stage debut on Jan. 20 at the New Century Theatre, Newark, N. J., in *The Bowery After Dark*.

Open time at Clark Opera House, Toronto, Ohio, after April 1. Address Mgr. E. C. Clark.



NORA DUNBLANE.

heated flat who said he preferred hell as a future state. Anything for a change.

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So-called crusades against disreputable plays ought to be crusaded against. They do more harm in a minute than the plays do in a season.

There has been a rumor that the wild "attack" upon a recent sensational play is simply very clever presswork that has been well paid for and that has been highly successful.

A newspaper "attack" on a book or a play is the very best kind of advertisement. Authors and playwrights wear a perpetual chip on their shoulders, and invite the critics to knock it off.

Then, when it is off, they say, "Now, please snipe me hard on my right cheek and let me turn my left for another swat. Don't spare me. I am only a poor, honest play writer, trying to make an honest dollar by giving the public an impression that my work is of the tabasco school. Please kick me."

Sapho is no better and no worse than Zaza and Camille and other plays that deal with the same phase of life.

It conveys the same kind of a "lesson" in the same way—a way that brings profit to the box-office. When one reads the story of Sapho, or Camille, or Zaza, it is quite easy to discern the moral that lies under each.

When you put these things on the stage it is different—just as different as a beautiful nude statue and a girl in tights. You can't teach morality by means of living pictures.

But there are any number of people in New York who would try to learn to be good in that way if the living pictures were attacked with sufficient ferocity.

We Americans are as well as unconscious humorists, in our morality as well as in our patriotism. We hurl bouquets and loving cups and arches at a quiet, inoffensive hero who is not looking for trouble, and then we write to the papers and say we would like our money back.

debut seventeen years ago, at the age of six, with Margaret Mather. Since then she has essayed many parts, ranging from Topsy to Ophelia. To this wide experience she owes the ease and grace that is the chief charm of her acting, and that makes her inimitable portrayal of the little East Side wif in *Skinny's Finish* the liveliest performance that it is.

Mr. Tucker has had no less experience. Beginning when a boy as "props" with his sister's company, he has since appeared with Mestayer and Vaughn, Mattie Vickery, E. D. Stair's *A Barrel of Money*, Bishop's *Mugg's Landing*, Davis and Keogh's attractions and numerous repertoires and stock companies. Having rare gifts of mimicry and versatility, and the command of many dialects, it seems quite natural that at the call for recruits for vaudeville he should have been one of the first to volunteer. He dates the inspiration of the success of to-day, however, back many years, when, being somewhat clever with the brush, he became vastly interested in the work of the artist, the late Michael Angelo Woolf, confiding at that time to his friend, W. R. MacCallum, that he would one day produce something like *Woolf's Urvina*. He and Miss Williams fulfilled this prophecy three years ago by the production of the first version of *Skinny's Finish*, which was an immediate success, the lines and parodied proverbs being quoted extensively.

This season they have presented the new version of *Skinny's Finish*, a sketch utterly unlike anything else in vaudeville, literally full of the picturesque humor and character of East Side life and striking at the end with true dramatic art the fine note of pathos. They are appearing this week at Tony Pastor's Theatre, in this city.

NORA DUNBLANE.

Nora Dunblane, an excellent picture of whom is printed on this page, has been engaged for *Hearts Are Trumps*, and is now rehearsing. With *The Cuckoo* this season she played the maid, Leggett, for a number of weeks, and was later seen as Lady Alexander Parke in the same play, receiving praise for her performances. Miss Dunblane is a graduate of the Sargent Dramatic School and has shown decided talent and a love for hard work. She is pretty and ambitious and gives promise of filling a leading position in the theatrical world in the near future.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. P. McDonald, manager): Scott's Minstrels 10.—
MONTGOMERY THEATRE (S. E. Hirsh and Brother, managers): Packard Opera co. presented The Miser, The Chimes of Normandy, The Mikado, Said Pasha, Fra Diavolo, The Bohemian Girl, Olivette, and Pinafore to fair business Jan. 29-3. Carlotta Gilman, Josephine Kirkwood, Carrie Godfrey, Gilbert Clayton, Mountain Walker, Charles Stout, Charles Holmes, and Frank Ritter were in The Devil's Egg 12-13. The Evil Eye 14. Jack and the Beanstalk 15. Stuart Robson 16.—
ITEM: Musical Director John Lang and Misses Sprague, Williams, Western, and Dalton, of the chorus, joined the Packard co. 29.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (R. S. Douglas, manager): A Runaway Girl 5. The Devil Egg 7. Stuart Robson 9. Jack and the Beanstalk 10. Olympia Opera co. 12-14. West's Minstrels 15. Willie Collier 16. James O'Neill 17. A Colonial Girl 19. Creston Clarke 20. Paramount 21. R. Young 22.—
ITEM: AUDITORIUM (Ben R. Thomas, manager): Scott's Minstrels to immense business 2, 2, and proved to be the best colored organization that has visited this city. Murray Comedy co. opened for a week 5 in The Engineer to a full house. Woodward-Warren co. 12-17. Bentzow's Pathfinders 19-24.

MOBILE.—THEATRE (J. Tannebaum, manager): Olympia Opera co. Jan. 23-23 presented Boccaccio, Fra Diavolo, Gilda, Gertrude, Paul Jones, The Bohemian Girl, The Mascotte, Trial by Jury, Cavalier Rusticante; co. and patrons fair. Jack and the Beanstalk 6. A Jay from Jayville 7, 8.

SHEFFIELD.—OPERA HOUSE (Harry Elmore, manager): Scott's Minstrels Jan. 30; crowded house; performance good. Robson Theatre co. 1-3 in Cast Adrift, East Laramie, Davy Crockett, and The Fatal Check; fair business; average co.

TUSCALOOSA.—ACADEMY OF MUSIC (John T. Cochran, manager): A Jay from Jayville Jan. 31; good business; satisfaction given. Scott's Minstrels 2, 3; good house; fair performance. Robson Theatre co. 8-10. Orpheus Club 15. James Young 21, 22.—
ITEM: SELM 4.—ACADEMY OF MUSIC (Rees and Long, managers): Scott's Minstrels 10.

ARIZONA.

PHOENIX.—DORRIS THEATRE (E. M. Dorris, manager): Black Crook co. Jan. 27; good business; pleasing performance. The Christian 29; S. R. O.; fine attraction. A Hot Old Time pleased a good audience. Parkers Russel 16. Seachil Concert co. 24.—
ITEM: L. M. Crawford has leased the Dorris Theatre and will take charge Oct. 1.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (Brigham and Head, managers): Harry Glaister in The Three Musketeers 1; crowded house; good performance. Lydia Jefferson Concert 4. Tim Murphy 7. The Christian 12. Brown's in Town 14. Why Smith Left Home 15. Nashville Students 17. The Prodigal Father 20.

LITTLE ROCK.—CAPITOL THEATRE (R. S. Hamilton, manager): Harry Glaister in The Three Musketeers Jan. 31; large audience; performance fair. Rip Van Winkle 5. Ingmar Local 8.

PORT SMITH.—TILLES THEATRE (George Tilles, manager): Zane Jan. 28. Delta Pringle co. 5-10. Barlow Brothers' Minstrels 12. Brown's in Town 17.

PAYETTEVILLE.—OPERA HOUSE (H. M. Hodgins, manager): Money Stock co. 19-24.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Ed. Swift, manager): The New Macdonough Stock co. opened its season with Too Much Johnson Jan. 20-24 and scored a decided success, the house being packed at each performance. Benjamin Howell as Billings was very clever. George L. Fox as Johnson was excellent, and Frederick Barnett Howell came in for considerable praise. Frank Dethorne, E. L. Walton, Clarence Monteau, Gertrude Foster, Marguerite Marshall, and Helen Henry were also prominent in the cast. Chidiock Fadden 2-11.—
DEWEY THEATRE (Lenders Stevens, manager): Grand Stock co. in Uncle Bob 2-4; crowded houses. Lenders Stevens in the title-role was especially good, and the rest of the company to their usual high standard. The Wyoming Mail 5-12.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Lee's Hypnotics Jan. 31-3. Denman Thompson 5-10. Boston Lyric Opera co. 11.—
MOROSO'S BURBANK THEATRE (Oliver Monroe, manager): Grau Opera co. in pleasing performances of the Gondoliers and La Perichole to good business 23-24. The Bohemian Girl 4.

FRESNO.—BARTON OPERA HOUSE (R. G. Bartone, manager): Elsieford co. Jan. 28-3 in Lost in New York, The Galloping Slave, May Blossom, Mrs. Partington, The Idiot, The Black Flag, Robinson Crusoe, and The Ensign. Neill Stock co. 8, 10. Dailey Stock co. 19-24.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Jessie Shirley co. Jan. 28-3 in Doria, Trilly, That Precious Baby, Wife for Wife, A Daughter of the Empire, Moth, and Married in Haste; satisfactory performances; good business.—
ABURRIUM THEATRE: Dark.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): The Dancer and the Fly Jan. 22; large audience; pleased. The Christian 23, 24; large business; audiences delighted.

SAN BERNARDINO.—OPERA HOUSE (Martha Kiplinger, manager): The Old Homestead 3; good house; good performance.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (R. N. Nye, manager): Otto Skinner, Nanette Coonrad, and a good co. presented The Liars Jan. 30 to S. R. O. Murray and Mack in Flanagan's Ball 1 to large business, making their usual hit. Remember the Maine 2; small business; on fair. Bruce and Holland's Minstrels 10.—
ITEM: TEMPLE THEATRE: A White Crook co. 2; fair business; performance poor.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Otto Skinner in The Liars 1 to large, fashionable and appreciative audience. James Carr 21. Murray and Mack in Flanagan's Ball to large business. The Dancer 22. The Christian 23, 24; large business; audiences delighted.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Otto Skinner in The Liars 2; good house; fine performance. Morrison's Faust 12.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Sweeney and Alivio's Minstrels 13. Mr. Plaster of Paris 20.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The Royal Box 1 charmed all who saw it and added laurels to the memory of its author, the late Charles Coghlan. Gertrude Coghlan as Celia Price played with rare refinement and skill. Andrew Robson gave a careful and interesting portrayal of the Governor. J. W. Bannister and Charles Coghlan were excellent. His Excellency the Governor 2, 3. The Queen's Band appeared before a large and enthusiastic audience 5. James K. Hackett in The Pride of Jennie 6. Fourth Symphony concert, with Mr. Gebhardt, the Boston pianist, as soloist, called out the musical contingent 8. The programme, an exceedingly difficult one, was splendidly interpreted by the orchestra under Professor Parker. Sarah Carr 15-17. Julia Marlowe 18. Way Down East 21-22. Ward and Vokes 23.—
ITEM: NEW GRAND OPERA HOUSE (G. B. Bunnell, manager): W. H. Van Buren, assistant manager: Stetson's U. T. C. to S. R. O. 1-3. There were two Evans and two Topazes and dugs ponies, and amusing things galore. All the Comforts of Home 4-6; full house. The audience was immense, and the specialities introduced help to round out the performance. Fun in a Boarding School 10. Dainty Duchess 12-14. Across the Pacific 15-17.—
ITEM: Mrs. Charles Coghlan and Gertrude Coghlan were guests of honor at a supper given by Justice Ingersoll.—Ethel Barrymore was entertained at luncheon and dinner while here. Mrs. Le Moyne will be the guest of Miss Ingersoll during her stay here. JANE MARLIN.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): The Rogers Brothers in Wall Street 1. Way Down East 2, 3; repeated the success it scored last season. S. R. O. Money Stock co. are filling a successful week 5-10 in Northern Lights, Friends, A Spring Chicken, The Land of the Midnight Sun and The Secret Enemy. The co. is an exceptionally good one for a popular priced organization. Mrs. Leslie Carter 12-14.—
ITEM: HARTFORD OPERA HOUSE (Jenings and Graves, managers): Chattanooga was suc-

cessfully presented 1-3. Colt's First Regiment Band and the Bacon Banjo Club gave a delightful concert 4 to a large audience. The Speculators 12-17.—
ITEM: GARD HALL: Sons's Band 6 to a large audience.

A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, manager): Walter L. Rowland, manager: James O'Neill in The Musketeers 1; capital performance; large audience. The Royal Box 2; fair business; satisfaction given. The Rogers Brothers in Wall Street 3.

James K. Hackett in The Pride of Jennie 5. Louise Gilligan, a local amateur, made her first professional appearance with this co. The Souvenir (local) 6. All the Comforts of Home 9-10. Across the Pacific 12-14.

ITEM: SMITH'S THEATRE (Edward C. Smith, manager): Elroy Stock co. had a good week 20-23, presenting The White Squadron, Northern Lights, An Actor's Romance, The Land of the Midnight Sun, The Police Patrol, The Midnight Alarm, and The District Fair.

"Horses sold out" was the record of Wins, Women and Sons 5-7; some nicely good and well-acted.

ITEM: THE HEART OF MARYLAND (Edward C. Smith, manager): Elroy Stock co. had a good week 20-23, presenting The White Squadron, Northern Lights, An Actor's Romance, The Land of the Midnight Sun, The Police Patrol, The Midnight Alarm, and The District Fair.

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NY. MANAGER: *Midnight in Chinatown* 14. *Me and Jack* 21.

SOUTH BEACH.—OLIVER OPERA HOUSE (James Oliver, manager): *Fanny Rice in a Wonderful Woman* 6; played to a creditable house. *Keller* 12. *Isidor's Minstrels* 15.—**AUDITORIUM** (H. G. Sonnen, manager): *Shenandoah* (return) 2; did a big business and set with a warm reception. *The Telephone Girl* was well received by a full house. *Just Before Dawn* 5 drew a small audience. *Mile* 17. *Arizona* 10.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): *Charles Vaughan Comedy* co. supporting *Lillian Tucker* Jan. 31-3; pleased fair audiences in *La Bella Marie*, *Paradise Regained*, *East Lynne*, and *A Jolly Tramp*. *How Happy Was Side Tracked* 1; creditable performance. *fair business*. *Uncle John Sprucely* 6; pleased fair audience. *Boo-Boo* 15. *Hearts of the Blue Ridge* 22.

VINCENT.—MCJIMMIE'S THEATRE (Guy McJimmie, manager): *Jefferson De Angelis in The Jolly Musician* drew a crowded house 6. The opera was beautifully rendered. *John Griffith in The Three Musketeers* 8. *The Al's Ship* 10. *What Happened to Jones* 18.

CRAWFORDSVILLE.—MUSIC HALL (Townley and Thomas, manager): *Walter D. Perkins in My Friend from India* 6; good and pleased house. *Temple Male Quartette* 9. *Mile* 12.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): *Chicago Opera* co. gave a fine concert 6; good house. *Maloney's Wedding* 14.

ROCKVILLE.—OPERA HOUSE (Theo. F. Gabler, manager): *The Heart of Chicago* 1. **CARLISLE HALL** (Carlisle Brothers, manager): *Dark*.

HUNTINGTON.—OPERA HOUSE (Harter Brothers, manager): *Uncle John Sprucely* 7. *Peek's Bad Boy* 8.

NEW ALBANY.—WILLARD THEATRE (J. H. Weir, manager): *Ella's Minstrels* 7, 8. *Two Merry Tramps* 12.

SULLIVAN.—PEOPLES THEATRE (W. E. Burton, manager): *Moving pictures* 10. *San Francisco Minstrels* 21.

NOELLESVILLE.—WILD OPERA HOUSE (Leonard Wild, manager): *Two Old Crooks* 2; fair house. *pleased*. *Courted into Court* 6. *Stetson's U. T. C.* 18.

BLOOMFIELD.—OPERA HOUSE (W. M. Ross, manager): *Clark's Metropolitan Stars* Jan. 29-31; light business.

PORTLAND.—AUDITORIUM (Andrews and Little, manager): *Eight Bells* 14.

GOSHEEN.—IRWIN'S OPERA HOUSE (F. J. Irwin, manager): *Fanny Rice* 7.

WABASH.—HARTE'S OPERA HOUSE (J. M. Harter, manager): *Stetson's U. T. C.* 16.

INDIAN TERRITORY.

PURCELL.—BROWN'S OPERA HOUSE (W. E. Brown, manager): *Two Much Money* Jan. 30; good house; audience pleased. *Hans Hanson* 5; pleased a good house. *The Police Patrol* 10. *A Wise Woman* 23, 24. *Scandinavian Quartette* 28.

ARDMORE.—OPERA HOUSE (H. Aaronson, manager): *Ex-Governor Bob Taylor* 2; crowded house.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): *Harrison* 2. *Wolfe in The Corsican Brothers* and *Wolfe* to fair audiences Jan. 20, 21; performance satisfying. *Why Smith Left Home* 22; excellent performance. *Zaza* 6.

The Adventure of Lady Ursula 10. *The Heart of Maryland* 16. *Francis Wilson* 17. *Children of the Ghetto* 19. *Two Little Vagrants* 12. *The Liar* 14. *Kelcey-Shannon* co. 15.—**GRAND OPERA HOUSE** (William Foster, manager): *Wolfe and Walker* in *The Police Players* 29, 30; *S. R. O.*; good performances. *Side Tracked* 31; good performance; fair house. *The Dazzler* 5-7. *Brown's in Town* 8-10. *Black Patti's Troubadours* 16, 17.—**AUDITORIUM**: *Paderewski* skid 13.

SIOUX CITY.—GRAND OPERA HOUSE (A. R. Bell, manager): *Cordine in The Little Host* Jan. 30, supported by R. E. Graham and a good co. pleased a large house. *A Stranger in New York*, with Paul F. Nicholson in the title-role, drew a good house 31. *Eugenie Blair in A Lady of Quality* 2; good performance. *A Clever Work of Art* 31. *Wolfe and William Bramwell* won them several rounds. *Brown's in Town* delighted his house 5; clever co. headed by Mark E. Stetson, *Mac Hall*, *Zaza* 5. *Redmond Dramatic* co. 6-10. *Kelcey-Shannon* co. 12. *Orth Skinner* 13. *Black Patti's Troubadours* 14. *The Heart of Maryland* 15. *Hogan's Alley* 17. *A Pair of Black Eyes* 21.

CLINTON.—ECONOMIC THEATRE (Bushy Brothers, managers): *A Contended Woman* 2. *Belle Archon and her Assistant* 3; satisfactory; their usual hits; audience "satisfied". *Harrison* 5; Wolfe introduced himself in *The Corsican Brothers* 5 to a rather small audience. He will be better known on another visit. *Under the Red Robe* 8. *Two Little Vagrants* 9. *Holden Comedy* co. 12-17. *Francis Wilson* 13. *A Tenue Tentem* 20. *A Poor Relation* 21. *Black Patti's Troubadours* 21, 22. *Auditorium* 22.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Frits, manager): *Why Smith Left Home* 2; audience satisfied. *Two Much Money* 3-10. *And Alvin's Minstrels* came 13. *Chase-Lister* co. 5-19 in *My Old Kentucky Home*. *The Pearl of Savoy* and *A Hot Time* first half of week; good co.; large business. *A Merry Chase* 12. *Bowers and Bushy's Minstrels* 14. *A Breezy Time* 17. *Walker Whiteside* 20. *A Stranger in Town* 22. *A Pair of Black Eyes* 24.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): *Himmler's Imperial Stock* co. Jan. 29-31; fair business. *Playboy and Eagle's Nest* in *The Heart of Strom*. *A Brother's Sacrifice*, *Northern Lights*, *De Jekyl and Mr. Hyde*, *Driven from Home* and *Young America Afloat*. *Walker Whiteside* in *Hamlet* pleased a large audience 5. At the *White Horse Tavern* 7. *A Poor Relation* 10. *Dunes* 12.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin, Knott and Co., manager): *Walker Whiteside* presented *Hamlet* 2; large and enthusiastic audience. *Williams and Walker* in *The Policy Players* 4; pleasing performance; packed house. *Mattei* 5; deserves special mention. At the *White Horse Tavern* 5. *Katherine Ridgeway Concert* co. 6. *Next Door* 7. *The Adventure of Lady Ursula* 8. *Under the Red Robe* 9.

MARSHALLTOWN.—ODEON THEATRE (E. C. Speers, manager): *The Heart of Maryland* Jan. 31; well received for good business. *Harrison* 1. *Wolf in Hamlet* 1, and *The Corsican Brothers* 2 gave satisfaction to fair business. *A Stranger in New York* 5 pleased large audience. *Zaza* 7. *A Breezy Time* 10. *Two Little Vagrants* 13. *Francis Wilson* 16. *A Poor Relation* 24.

DUBUQUE.—GRAND OPERA HOUSE (William T. Rosell, manager): *Shenandoah* Jan. 21; excellent performance; fair house. *Two Little Vagrants* 5. *Zaza* 9. *The Adventure of Lady Ursula* 13. *Francis Wilson* 14. *Alvin's Minstrels* 16. *Holden Comedy* co. 19-27. *The Scream of Satan* 28.—ITEM: *The Elk* gave a section 2.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., manager): *The Old Bluebird* 2; light business. The co. comprises a few clever farceurs, notably Marie Stuart, who won much applause. At the *White Horse Tavern* 4. *The Adventure of Lady Ursula* 7. *A Stranger in New York* 8. *Next Door* 10. *A Poor Relation* 12. *Irvin's Burquees* 11.

BOONE.—ARIES OPERA HOUSE (Ben B. Wiley, manager): *Side Tracked* 20. *S. R. O.*; good performance. *Harrison* 2. *Wolfe in The Corsican Brothers* 4; good performance; small house. *National Theatre* co. 1-3. *In the Inside Track*. *The Police Alarm* 8. *Two Nights in a Bar Room*, and *Henpecked*. *A Breezy Time* 9.

OTTUMWA.—GRAND OPERA HOUSE (J. P. Jersey, manager): *Williams and Walker* in *The Policy Players* to large and pleased house 1. *Old Uncle Jed* 3; pleased a large audience 2. *Walker Whiteside* in *The Red Cockade* delighted a packed house 6. *A Stranger in New York* 7. *Bowers and Bushy's Minstrels* 13. *Two Little Vagrants* 15. *The Heart of Maryland* 17.

COUNCIL BLUFFS.—DOHANY THEATRE (Stevenson and Kennedy, managers): *A Wise Woman* Jan. 30; good business. *Brown's in Town* 4; good audience. *satiric performance*; *The Knowles Brothers* opened for a week 5. *Black Patti's Troubadours* 13. *A Pair of Black Eyes* 15.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (W. Smith, manager): *Two Little Eyes* 2; good house. *Rose Hill* and *Little May Elmer* were very clever. *A Stranger in New York* 6. *Zaza* 8. *Horan's Alter* 10. *The Adventure of Lady Ursula* 12. *Two Little Vagrants* 14. *Francis Wilson* 15.

IOWA CITY.—OPERA HOUSE (J. U. Colfreen, manager): *Why Smith Left Home* 2; good business and performance. *Side Tracked* 7; business light; performance fair. *Two Little Eyes* 10. *Have You Seen Smith* 21.

WATERLOO.—BROWN'S OPERA HOUSE (G. F. Brown, manager): *A Stranger in New York* 3; large audience; satisfaction given. *Georgia Minstrels* 5. *A Breezy Time* (return date) 12. *Cleveland's Minstrels* 15. *A Poor Relation* 27.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): *The Knowles* closed a week's engagement 4 to fair business. *Brown's in Town* 5. *A Pair of Black Eyes* 13. *What Happened to Jones* 19. *Morrison's Fandango* 23.

IAWA FALLS.—METROPOLITAN OPERA HOUSE (G. O. Ellsworth, manager): *A Stranger in New York* 2; big business; satisfaction given. *Colonel G. W. Bain* 4. *The Adventure of Lady Ursula* 14. *Morrison's Fandango* 25.

PORT BUDGE.—MIDLAND THEATRE (G. T. Lewis, manager): *Midnight in Chinatown* 14. *Me and Jack* 21.

Mossey, manager: *A Stranger in New York* 1; packed house; audience satisfied. *Cleveland's Minstrels* 6.—**BLASER OPERA HOUSE** (G. W. Smith, manager): *Dark*.

SIBLEY.—OPERA HOUSE (H. L. Emmert, manager): *A White Elephant* Jan. 20; large audience; performance. *The Dayton Spectre* co. 2, 3; fair house; performances fair. *Isabel Ganguli* 26.

CENTERVILLE.—ARMORY OPERA HOUSE (G. W. Needles and Co., manager): *Chase-Lister* co. 1-3 failed to appear. *Old Uncle Jed* 10. *A Gigantic Liar* 21.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thomas, manager): *John Thomas Concert* co. Jan. 31 pleased a packed house. *Old Uncle Jed* 3; fair house; performance good.

PORT MADISON.—KRINGER GRAND (O. J. Lindsey, manager): *The Air Ship* 1; fair business; every one pleased. *Flora De Vass* co. opened for a week 5.

GRINNELL.—PRESTON'S OPERA HOUSE (H. Preston, manager): *Side Tracked* Jan. 20; crowded house; pleasure audience. *Old Uncle Jed* 30; capable co.; poor house. *Chase-Lister* co. 12-17.

MECHANIC.—GRAND OPERA HOUSE (Weiner and Ross, manager): *Zaza* 10. **STEVENS.—STEYER'S OPERA HOUSE** (George Higgins, manager): *Dark*—ITEM: Manager and Mrs. Bear will leave for New York 10.

CHARLES CITY.—HILDEBETH OPERA HOUSE (C. H. Shaw, manager): *A Merry Chase* 1; good business. *Elise de Tourney* 7. *Cleveland's Minstrels* 13.

M'GREGOR.—THE BERGMAN (Edw. Bergman, manager): *Professor Michell and daughters* Jan. 30, 31; small houses; co. below average.

CRESTON.—POTT'S OPERA HOUSE (J. H. Pott, manager): *Shepard's Minstrels* Jan. 30; fair business and performance. Local minstrels 1, 2; big houses.

RED OAK.—EVANS THEATRE (Frank Hatchaway, manager): *Shepard's Minstrels* 2; fair house; performance good.

GREENFIELD.—WARREN OPERA HOUSE (E. Warren, manager): *Dark*.

KANSAS.

TOPEKA.—CRAWFORD OPERA HOUSE (O. T. Crawford, manager): *Darkest Russia* Jan. 30; good business; good scenery and a clever co., including Herbert Fortier, John De Goy, H. D. Byers, Jefferson Osborne, W. H. Randell, W. A. Clark, Katherine Lillie, Katie Jeppson, Alta Perry, and Lillian Laine. *Zaza* 31. *Tim Murphy in The Carpetbagger* 1; crowded house. Mr. Murphy made a hit. *Bill Fitzpatrick, James Manley, Charlotte Lambert, Dorothy Sherard, and Matilda Weston* were especially appreciated. *Black Patti's Troubadours* 3; large house.

THOMAS R. HYATT.—WICHITA GRAND OPERA HOUSE (Thomas R. Hyatt, manager): *Darkest Russia* Jan. 30; good business; good scenery and a clever co., including Herbert Fortier, John De Goy, H. D. Byers, Jefferson Osborne, W. H. Randell, W. A. Clark, Katherine Lillie, Katie Jeppson, Alta Perry, and Lillian Laine. *Zaza* 31. *Tim Murphy in The Carpetbagger* 1; crowded house. Mr. Murphy made a hit. *Bill Fitzpatrick, James Manley, Charlotte Lambert, Dorothy Sherard, and Matilda Weston* were especially appreciated. *Black Patti's Troubadours* 3; large house.

ATCHISON.—THEATRE (John Seaton, manager): *The Real Widow Brown* 2; fair business. *Darkest Russia* Jan. 30; good business; good scenery and a clever co., including Herbert Fortier, John De Goy, H. D. Byers, Jefferson Osborne, W. H. Randell, W. A. Clark, Katherine Lillie, Katie Jeppson, Alta Perry, and Lillian Laine. *Zaza* 31. *Tim Murphy in The Carpetbagger* 1; crowded house. Mr. Murphy made a hit. *Bill Fitzpatrick, James Manley, Charlotte Lambert, Dorothy Sherard, and Matilda Weston* were especially appreciated. *Black Patti's Troubadours* 3; large house.

WELLINGTON.—WOOD'S OPERA HOUSE (William and Martin, managers): *Black Patti's Troubadours* Jan. 27; pleased a small house. *Hans Hanson* to fair house 21; satisfaction given. *A Wise Woman* 14.—**AUDITORIUM** (Charles J. Humphrey, manager): *Lecture* by J. P. D. John was fairly received by a good house 30. *Novelty Trio* 28.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (James Gibson, manager): *Two Much Money* Jan. 26; performance pleasing; business fair. *Black Patti's Troubadours* 20; good performance and business. *Darkest Russia* 2; performance first-class; fair business.

HUTCHINSON.—OPERA HOUSE (W. E. Lee, manager): *Darkest Russia* Jan. 31; fair business; audience pleased. *Shepard's Minstrels* co. 1 was not permitted to appear by Manager Lee. *The Real Widow Brown* 3; good business; pleased.

WINSTON.—GRAND OPERA HOUSE (E. B. Myers, manager): *Black Patti's Troubadours* Jan. 30; good performance; good business. *Harry Carson Clarke in What Happened to Jones* 3; good house; performance.

5, 6, to large houses, presenting *A Son of France* and *Richelieu*. Nashville Students 8.

NATCHEZ.—TEMPLE OPERA HOUSE (Clark and Gosselin, managers): Alfred A. Farland 1 and 2; fair and pleased audiences. Nashville Students 5. *Crescent* Clarke 8, 9. *The Prodigal Father* 13. *South Before the War* 21.

MCOMB.—NEW OPERA HOUSE (C. W. Crabb, manager): Nashville Students to a good house 1; audience pleased. *Labadie's Faust* 5. *Schubert Quartette* 7. A. A. Farland 8. *Go-Won-Go Mohawk* 18.

CANTON.—OPERA HOUSE (A. J. Herren, manager): *Labadie's Faust* 1; S. R. O.; performance fair. Nashville Students 3; topheavy house; fair performance.

YAZOO CITY.—CITIZENS' OPERA HOUSE (John Lent, manager): Hubert Labadie 3 in *Faust*; fair house; co. weak; receipts \$315. *Packard's Opera* co. 20-21. Jeffries-Sharkey pictures 22.

PORT GIBSON.—OPERA HOUSE (J. R. David, son, manager): Schubert Symphony Club Jan. 20; interesting programme; full house. Nashville Students 7.

COLUMBUS.—O'NEILL THEATRE (Gardner and Seltz, managers): Robson Theatre co. 5-7.

MISSOURI.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Ferris Comedians Jan. 20-3 in *My Jim, A Great Wrong*. *An Innocent Sinner*. *On the Ohio*. *The Three Musketeers*. *The Brand of Cain*, and *Cinderella* to \$400 more than any repertoire co. ever played to here. *The Murphy in the Carpenter* 4, 5. Large and pleased audiences. *Why Smith Left Home* 11. *The Dazzler* 11.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Phillips, manager): *Tim Murphy in the Carpenter* Jan. 20; large audience, giving satisfaction. *East* 2. *The Heart of Maryland* 3; good business. *Why Smith Left Home* 5. *Otis Skinner* 6. *LYCEUM* THEATRE (C. U. Phillips, manager): *The Real Widow Brown* 28, 29; fair business. *A Pair of Black Eyes* 4, 5. *Black Patti's Troubadour* 7, 8.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): *The Al's Ship* to fair business Jan. 31. *The Girl from the Ball* 2; poor business. *The Adventure of Lady Ursula* 6. *Four Millions* 7; *Stranger in New York* 10. *St. Petersburg* 12. *Have You Seen My Love* 14. *The Heart of Maryland* 20. *Two Little Vagrants* 22. *Black Patti's Troubadour* 22. *Eugene Blair* 28.

FAVETTE.—OPERA HOUSE (Lee Holliday, manager): Vincent Stock co. Jan. 20-31 pleased small audiences. Plays presented: *Teddy the Rag Picker*, *The Fatal Shot*, and *Michael Strogoff*. *The Girl from the Ball* 8. *Novelty Entertainers* 13. Watson Sisters co. 22.

MEXICO.—FERRIS GRAND (Hartton and Cendena, manager): Si Perkins gave satisfactory performance. *The Girl from the Ball* 6; excellent performance. *Mozart Symphony Club* 16. *ITEM*: Fred Mayfield, of this city, has signed for the coming season with Cooper and Co.'s Circus.

HOHOLYNSKY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): Warner Comedy Jan. 20-3; good business. Plays presented: *Mercie's Marriage*, *After the Ball*, *Sylvia's Romance*, *A Circus Day*, *What Happened to Smith and Dads and Dollars*; performances good. *Bogart Prince* Opera co. 8-10.

CHILLICOTHE.—LUELLA GRAND THEATRE (Charles Grace, manager): *A Pair of Black Eyes* Jan. 20; poor performance; small house. *The Girl from the Ball* 20; good performance. *Si Perkins* 22. *Mozart Symphony Club* 17. *Watson's U. T. C.* 24.

CARTHAGE.—GRAND OPERA HOUSE (Don C. Hamilton, manager): *A Trip to Chinatown* to big business Jan. 24; performance good. *Stowe's U. T. C.* 1; good business and performance. *Morley Stock* co. 5-10. *Barlow Brothers' Minstrels* 16. *Next Door* 23.

RICH HILL.—SANDERSON OPERA HOUSE (D. B. Hickey, manager): Empire Theatre co. 4-6 in *Struck Gas*. *Jack's Wife*, *Old Uncle Jed*, and *The Great Diamond Robbery*; co. good; fair business. *Delia Principle* co. 19-24.

CHICAGO.—BALDWIN THEATRE (Brooks and Houston, managers): *A Trip to Chinatown* Jan. 30; first-class performance; good house. *U. T. C.* 3; good house. *Why Smith Left Home* 10.

NEVADA.—MOORE'S OPERA HOUSE (H. H. Stetindom, manager): *The Dazzler*. *A Husband on Salary* 13. *Brown's in Town* 15. *Next Door* 20. *Cinematograph* 23, 24.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): Si Perkins 2; fair performance; light business. *The Girl from the Ball* 5; pleased good audience. *Dalrymple Comedy* co. 19-24.

LOUISIANA.—PARKE'S OPERA HOUSE (E. A. Parks, manager): *The Girl from the Ball* 2; good performance; fair business. *The Dazzler* 17. *Aunt Jeannette* 19.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and W. J. Wilcoxson, managers): *Mozart Symphony Club* 16.

MARSHALL.—OPERA HOUSE (Straker and Patterson, managers): Vincent Stock co. 5-7, opening in *The Rag Picker*.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): *The Hottest Coal in Dixie* did large business Jan. 31-3. *Frederick Warde* in *Richard III*. *The Lion's Mouth*, *The Merchant of Venice*, and *The Duke's Jester* 4-7. *The Nominees* 4-10. *Renta-Santley* co. 11-15. *Emma Nevada* 14. *A White Elephant* 15-18. *ITEM*: *A Contented Woman* (Dick P. Sutton, manager): *Davy Crockett* 4-10.

MISSOURI.—UNION OPERA HOUSE (John McGuire, manager): *The Hottest Coal in Dixie* Jan. 31; good co. and house. *Frederick Warde* 2 in *The Lion's Mouth* delighted a fine audience. *Renta-Santley* co. 8. *Passion Play Pictures* 10, 11.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): *The Little Minister* Jan. 31.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehring, managers): *The Hottest Coal in Dixie* did large business. *Zena* 3. *Damon and Pythias* (local) 4. *Brown's in Town* 6. *Otis Skinner* 8. *Black Patti's Troubadour* 10. **THE FUNKE** (Crawford and Zehring, managers): Redmond Dramatic co. Jan. 20-3; good houses every night; repertoire not any too strong. *Zancky by name* co. 5. *Shepard's Minstrels* 7. *The Great Northwest* 8-10.

FAIRBURY.—OPERA HOUSE (Simpkins and Gregory, manager): *Dark* 2; *Wise Woman* 3; good business Jan. 31. *Otis Skinner* 7. *Black Patti's Troubadour* 9. *A Pair of Black Eyes* 12. *What Happened to Jones* 15.

YORK.—THE AUDITORIUM (J. A. Parks, manager): *Dark*—ITEM: Repairs and improvements are being made and the theatre will reopen soon under the new management.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): *McCarthy's Mishaps* failed to appear. At *Gas Comedy* 18. *What Happened to Jones* 22.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (W. W. Lloyd, L. L. Lloyd, and Dobbins Brothers) U. T. C. Jan. 30 canceled. *Gas Comedy* 16.

FALLS CITY.—GEHILIN THEATRE (John P. Gehilin, manager): *A Wise Woman* 1; full house; excellent performance. *What Happened to Jones* 14.

FREMONT.—LOVE'S OPERA HOUSE (M. M. Irvin, manager): *Brown's in Town* 7. *Otis Skinner* 10. *Bert Coote* 15. *Harry Carson Clarke* 19.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): *Remember the Maine* 22.

NORFOLK.—AUDITORIUM (F. Warrant, manager): *Dark*.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harington, manager): Jeffries-Sharkey fight pictures 2. *Gasoline* 3. *Have You Seen Smith* 6; good house. *Midwest's Picnic* 8-10. *Field's Minstrels* 11. *Sag Harbor* 15. **PARKE THEATRE** (Ormy A. Court, manager): Rose Sydell's London Ballet 14, 15. *S. O. O.* satisfaction given. *Vanity Fair* 5-7; good house. *Shannon of the Sixth* 8-10. *Bon Ton Burlesques* 12-14. *George W. Monroe* 15-17.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): *Corse Payne Southern Stock* co. opened for a week to big business 5. Plays for the week: *The Parisian Princess*, *Drifted Apart*, *My Kentucky Home*, *Life in Louisiana*, *East Lynne*, *The Galley Slave*, *A Member of Congress*, and *A Gigantic Liar*. *Ullie Akerstrom* 14. *Field's Minstrels* (benefit Elks) 16.

LACONIA.—MOUTON OPERA HOUSE (I. M. Cottrell, manager): *Zephra* (local) 15-17. *Ullie Akerstrom* 14. **FOLSON OPERA HOUSE** (W. R. Lowe, manager): *Dark*—ITEM: Manager Cottrell is widening his stage so that longer drops may be used. A new set of scenery is soon to be added.

NASHUA.—THEATRE (A. H. Davis, manager): *Gasoline* 1. *Harcourt* co. opened for a week to large receipts 2. *Repertoire*: *The Wheel of Fortune*, *The Pay Train*, *The Captain's Mate*, *Kentucky Myrtle*, *Ferns*, and *Love and Law*. *Field's Minstrels* 12. *Bon Ton Burlesques* 12.

CONCORD.—WHITE'S OPERA HOUSE (E. C. White, manager): *Bisc's Comedians* opened 6 for a

week in *Eagle's Nest* to good business. *Field's Minstrels* 13.

DOVER.—CITY OPERA HOUSE (Charles E. King, manager): *The Hunter* 2 canceled. *James A. Herne* 14. *A. G. Field's Minstrels* 19. *Daniel Sully* 21.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): *What Happened to Jones* satisfied a good audience 6. *A Breezy Time* 16.

NEW JERSEY.

PATERSON.—OPERA HOUSE (John J. Gostichia, manager): *Waite's Comedy* co. on *The Boy Detective*, *Out in the Limelight*, *The Gophers of New York*, *Adrift in a Great City*, *Back to the Limelight*, *Blindfold*, *False Colors*, and *The Waite of New York* 5-10 to fair business; co. pleasing. *On the Stroke of Twelve* 12-14.

EDEN THEATRE. (H. E. Tooley, manager): *Chester De Vonda Stock* co. in *Dr. Jekyll and Mr. Hyde*. *The Ten Ton Door*, and *The Ranchero* 5-10; good audience pleased. *The White Slave* 12-14.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): *The Rounders* attracted quite a large audience 2. *The Countess Clifton* 3. The play is poor, but the *Rounders* a *Gilty Mother* 5; fair business; *A Man of Mystery* 6. *Field's Minstrels* 8-10. *Edgar* 12. *Jeffries-Sharkey* pictures 13. *Corse Payne Stock* co. 19-24. *The Katsenjammer Kids* March 1.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): *A Branch of Promise* 5-7 was well received by large houses; *Joseph Harrington* and *Nellie Sonnet* were very good. *Others* in the co. are *P. G. Jeffries*, *Jeffries-Sharkey*, *Robert Moore*, *Howard St. John*, *Otis Douglass*, *B. Johnson*, *Alice Mayhew*, and *William Moulton*. *The Tropic* 8-10. *Vanderbilt* 11-13.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): *How Smith Met Jones* 1; poor house and performance. All the *Comforts of Home* 3; business good; co. satisfactory. *The Heart of Chicago* 5; large house; co. satisfactory. *A Branch of Mystery* 6. *Edgar* 8. *Field's Minstrels* 10-12. *ITEM*: *Field's Minstrels* 12. *Corse Payne Stock* co. 19-24. *The Katsenjammer Kids* March 1.

SHADY HILL.—STONE OPERA HOUSE (E. Clark, manager): *Waite's Comedy* co. on *The Boy Detective*, *Out in the Limelight*, *The Gophers of New York*, *Adrift in a Great City*, *Back to the Limelight*, *Blindfold*, *False Colors*, and *The Waite of New York* 5-10 to fair business; co. pleasing. *On the Stroke of Twelve* 12-14.

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SHADY HILL.—STONE OPERA HOUSE (E. Clark, manager): *Waite's Comedy* co. on *The Boy Detective*, *Out in the Limelight*, *The Gophers of New York*, *Adrift in a Great City*, *Back to the Limelight*, *Blindfold*, *False Colors*, and *The Waite of New York* 5-10 to fair business; co. pleasing. *On the Stroke of Twelve* 12-14.

EDEN THEATRE. (H. E. Tooley, manager): *Chester De Vonda Stock* co. in *Dr. Jekyll and Mr. Hyde*. *The Ten Ton Door*, and *The Ranchero* 5-10; good audience pleased. *The White Slave* 12-14.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): *The Rounders* attracted quite a large audience 2. *The Countess Clifton* 3. The play is poor, but the <

DORMAN, manager: Alva Stock co. in *Why Deane Came Home* 24; *A Clerical Mist* 24; and *A Bachelor's Wedding* 27; *Two Deceived Widowers*; *John Doe's Two Nights in a Barroom* 31; deservedly light houses. *American Girl* 9; *A Hot Old Time* 12.—*GEAVIN'S OPERA HOUSE* (J. C. Cravlin, manager): Dark.

LIMA.—*FAUROT OPERA HOUSE* (H. G. Hyde, manager): Miss New York, Jr., to small house Jan. 30, 31. *Henshaw and Ten Broek* in *Dodge's Trip* in New York 2 pleased a fair audience. *Stetson's U. T. C.* 3; good business. *Annie Eva Fay* 5, 6; fair houses. *A Young Wife* 7. *Annie Eva Fay* 8-9. *Maloney's Wedding* 10. *Eight Bells* 12. *Jefferson De Angels* 14. *Miss New York* 16.

MANSFIELD.—*MEMORIAL OPERA HOUSE* (E. R. Bradley, manager): Uncle Josh Sprucy 1; good performance; crowded house. *The King of the Ophium Ring* 2; a large audience 4. *Henshaw and Ten Broek* in *Dodge's Trip* to New York (return date) 6; big business; *Two to Blue Jeans* 10. *Mille. Pia* 21. *Jefferson De Angels* 22.

WARREN.—*OPERA HOUSE* (Elliott and Geiger, managers): *The Katzenjammer Kids* gave satisfaction to fair audience 1. *Return date* pleased. *Ohio State* 2; big audience; fine attraction. *Blue Jeans* 3; fair co.; fair business. *The American Girl* 7. *A Woman in the Case* 10. *A Milk White Flag* 13. *Shantytown* 18. *The Trolley Party* 17.

ASHTABULA.—*AUDITORIUM* (M. H. Haskell, manager): *Eight Bells* Jan. 31; good house; pleased audience. *Martin's U. T. C.* 5; good business; pleased audience. *A Hot Old Time* 8. *Kelly's Kids* 19. *Kellar 27*.—*SMITH'S OPERA HOUSE* (James L. Smith, manager): Alva Stock co. 1-3; small business; inferior attraction. *Hi Hubbard* 6.

SALEM.—*GRAND OPERA HOUSE* (Charles E. Bolton, manager): *Two Married Men* 2; big house; audience pleased. *Palmer's U. T. C.* 3; packed house 4. *Have You Seen Smith* 7; good house and performance. *Blue Jeans* 9. *Henshaw and Ten Broek* 14. *Carroll Comedy* 19. *Shantytown* 28.

NEW PHILADELPHIA.—*UNION OPERA HOUSE* (George W. Bowers, manager): *Martin's U. T. C.* Jan. 31; delighted audience; receipts \$430. A *Woman in the Case* 3; good house; pleased audience. *Daniel Sully* 14. *Shantytown* 19. *Great Eastern Band* 22.

UPPER SANDUSKY.—*MCCONNELL'S NEW AUDITORIUM* (Dr. R. W. McConnell, manager): *Portrait of J. White in Faust* Jan. 21; fair house; good performance. *Two to Blue Jeans* 23; good house; satisfaction given. *The Three Musketeers* 21.

CANTON.—*THE GRAND* (M. C. Barber, manager): Two married men to good business 1. *The Katzenjammer Kids* 3 to capacity. *Eight Bells* 6 to good business. *The American Girl* 8. *Modjeska* 9. *Palmer's U. T. C.* 10. *A Hot Old Time* 13. *A Milk White Flag* 14.

GALION.—*CITY OPERA HOUSE* (S. E. Riblet, manager): *Palmer's U. T. C.* 1; poor business and performance weak. *Finnigan's 400* 15.—*MANAGER OPERA HOUSE* (Waldman and Rottig, managers): Kidnapped in New York 5; good performance; fair business. *O'Hooligan's Wedding* 17.

SANDUSKY.—*NIELSEN OPERA HOUSE* (Charles Baez, manager): *The King of the Ophium Ring* did well 1. *Jephtha* (local) pleased large audience 2, 3. *Deston Opera* co. opened for five nights 5 to S. R. O. Eight Bells 9. *Blue Jeans* 12. *Jefferson De Angels* 17.

FOSTORIA.—*ANDES OPERA HOUSE* (R. C. Campbell, manager): *Stetson's U. T. C.* gave satisfaction 1. *How Hopper was Side Tracked* pleased a small audience 9. *Jefferson De Angels* 15. *A Temperance Town* 19.

HAMILTON.—*GLORE OPERA HOUSE* (Thomas A. Smith, manager): Miss New York, Jr., 3; good business. *Maloney's Wedding* 13. *Eight Bells* 18. *John Griffith* 20. *A Temperance Town* 24. *A Hot Old Time* 25.

MARION.—*GRAND OPERA HOUSE* (Charles E. Perry, manager): *Light in Chinatown* 2; fair business. *John Griffith* 5. *How Hopper was Side Tracked* 10. *Blue Jeans* 14. *The Mikado* (local Elks) 18. *A Hot Old Time* 17.

ELYRIA.—*OPERA HOUSE* (H. Dykeman, manager): *Kelly's Kids* 10. *A Day and a Night* 15. *Hotel Toney Tomy* (stage hands' benefit) 20. *Kellar 26*.—ITEM: Another electric line opened up, connecting two more towns. This will increase business here.

PORTSMOUTH.—*GRAND OPERA HOUSE* (W. H. Cutler, manager): *A Jolly Lot* 7. *The Three Musketeers* 15. *Jack and the Beanstalk* 21.—ITEM: William Fitzgerald has signed with Harris' Circus for the coming season.

BELLEPOINTE.—*GRAND OPERA HOUSE* (South and White, managers): Agnes Wallace Villa in *Two to Blue Jeans* 10. *John Griffith* 13; small audience; performance poor. Miss New York, Jr., 13. *Finnigan's 400* 16. *A Temperance Town* 21.

CAMBRIDGE.—*HAMMOND'S OPERA HOUSE* (R. Hammond, manager): Lyceum Entertainment co. finished a three nights' engagement 3, having turned people away at each performance; audiences pleased. Over the Fence 6. *Finnigan's 400* 9.

LOGAN.—*REMPLE'S OPERA HOUSE* (Fred A. Koppe, manager): *A Jolly Lot* 3; good audience; poor performance; receipts \$155.—ITEM: *A Jolly Lot* co. were entertained by the Elks.—Manager Tennyson of Lancaster, O., was the guest of Manager Koppe 3.

CHILLICOTHE.—*MASONIC OPERA HOUSE* (A. P. Robinson, manager): *Sis Hopkins* 1; S. R. O.; performance very good. *A Jolly Lot* 6; good business; co. fair.

DELAWARE.—*CITY OPERA HOUSE* (Wolf and King, managers): Kidnapped in New York 6; fair house; performance good. *The Three Musketeers* 14. *Fahlo Roman* 21.

MT. VERNON.—*WOODWARD OPERA HOUSE* (Scott and Clements, managers): Uncle Josh Sprucy drew a good house 2. *Maloney's Wedding* 6; fair house pleased.

KENT.—*NIGHT OWL* (Green and Johnson, managers): *Night Owl* 1 pleased a large audience. *Palmer's U. T. C.* 2; fair performance and house. *Shantytown* 16. *John Griffith* 24.

POMEROY.—*OPERA HOUSE* (J. M. Kaufman, manager): *Finnigan's 400* 1; crowded house; satisfactory performance. *A Jolly Lot* 10. *Two Married Men* 17.

MIDDLEPORT.—*OPERA HOUSE* (A. H. Miller, manager): *A Jolly Lot* 12. *Light in Chinatown* 20.—ITEM: *One Girl* 21. The house has been renamed the Middleport Opera House and is under new management.

CIRCLEVILLE.—*GRAND OPERA HOUSE* (W. H. Cutler, manager): *A Jolly Lot* to fair business 5; performance fair. *To-morrow* *Tigers* 16. *Maloney's Wedding* 20.

IRONTON.—*MASONIC OPERA HOUSE* (B. F. Ellsberry, manager): *Finnigan's 400* Jan. 31; large house; good performance. *A Jolly Lot* 8. *John Griffith* 16. *Van Dyke and Eaton* 19-24.

CANAL DOVER.—*BIG FOUR OPERA HOUSE* (Belfer and Cox, managers): *Eight Bells* 3; S. R. O.; good performance. *Andrews Opera* co. 6. *The American Girl* 10. *Shantytown* 17. *Blue Jeans* 21.

MIDDLETON.—*SORG OPERA HOUSE* (Paul A. Sorg, manager): *Sis Hopkins* Jan. 31 to fair business. *Rose McBride* delighted the audience. *Walker Whitehouse* 16.

PIQUA.—*OPERA HOUSE* (C. S. Sank, manager): *Telephone Girl* 6. *The Limited Mail* 13. *Eight Bells* 16. *Finnigan's 400* 19. *A Temperance Town* 23. *Jeffries-Sharkey* pictures 27.

STEUBENVILLE.—*OLYMPIA* (F. J. Watson, manager): *The Katzenjammer Kids* return engagement 2; S. R. O. *Shore Acres* 5 to capacity. Over the Fence 2; a big house.

ATHENS.—*OPERA HOUSE* (Thompson and Armstrong, managers): *Finnigan's 400* 5; good business; co. fair. *Shore Acres* 9. *A Jolly Lot* 11.

LORAIN.—*WAGNER OPERA HOUSE* (Charles Knapp, manager): *How Hopper was Side Tracked* 15. *Shantytown* 20.

TROY.—*OPERA HOUSE* (Barnett Brothers, manager): Miss New York, Jr., 1; performance good; business fair. Kidnapped in New York 9.

EAST LIVERPOOL.—*NEW GRAND* (James Norris, manager): *Thomas E. Shea* closed a successful week 3. *Eight Bells* to S. R. O.

XENIA.—*CITY OPERA HOUSE* (Charles McClellan, manager): *Rose McBride* in *Sis Hopkins* 2 scored a bit; attendance small. *Shore Acres* 26.

CALDWELL.—*OPERA HOUSE* (L. H. Barry, manager): *A Jolly Lot* Jan. 31 pleased a fair audience. *The Scovilles* 15-17.

DEFIANCE.—*CITIZENS' OPERA HOUSE* (Edward S. Bronson, manager): Kidnapped in New York 13.

NEW LEXINGTON.—*SMITH'S OPERA HOUSE* (G. T. Smith, manager): *Little Trixie* 16. *Palmer's U. T. C.* 12. *How Hopper was Side Tracked* 13.

NEWPORTSMITH.—*CITY OPERA HOUSE* (W. D. Swan, manager): *Hodgman's Wedding* 8. *Palmer's U. T. C.* 12. *Passion Play Pictures* 17-19.

TRENTON.—*OPERA HOUSE* (H. D. Hamm, manager): *A Hot Old Time* 14. *Jefferson De Angels* 18.

CORNING.—*MENAHAN'S OPERA HOUSE* (John Menahan, manager): *A Jolly Lot* 2; good house. *Little Trixie* 14.

LISBON.—*SMILEY OPERA HOUSE* (J. H. Miller, manager): Two Married Men 6; crowded house. *Emprise Stock* co. 17.

TORONTO.—*CLARK OPERA HOUSE* (E. C. Clark, manager): *Little Trixie* 3; fair business. *The Katzenjammer Kids* 8. *A Woman in the Case* 17.

URICHSVILLE.—*CITY OPERA HOUSE* (Elvin

and Vanstrain, managers): *Little Trixie* 6; large house. *Finnigan's 400* 10. *Shantytown* 12-17.

NEW BREMEN.—*BOESEL'S OPERA HOUSE* (Charles J. Boesel, manager): *Stetson's U. T. C.* 5; S. R. O.; performance good. *The Two Orphans* 15.

NEWARK.—*AUDITORIUM* (J. B. Rosebrugh, manager): Over the Fence 5; large house. *Maloney's Wedding* 7.

KENTON.—*DICKSON'S GRAND OPERA HOUSE* (Henry Dickson, manager): *Have You Seen Smith* 8.

CARROLLTON.—*GRAND OPERA HOUSE* (Kemmer Brothers, managers): Kidnapped in New York 14.

NAPOLEON.—*OPERA HOUSE* (J. M. Rieger, manager): Dark.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—*OVERHOLSER OPERA HOUSE* (O. V. Nix, manager): *Too Much Money* Jan. 28; bright comedy; fair business. *Ex-Gov. Bob Taylor* lectured 1 to large and appreciative audience. *Henry Hall* 3; fair business.—ITEM: The seating capacity of the Opera House has been increased to 900 by the addition of a balcony. The proscenium arch has been widened to 24 feet, and rigging loft raised to handle 18 foot scenery.

PERRY.—*OPERA HOUSE* (Dulany and Wadsworth, managers): *All a Mistake* Jan. 20; good house; satisfaction given. *Della Rocco* co. 26; good house; poor performance. *Too Much Money* 27; good performance and house. *Black Patti's Troubadours* 1; S. R. O.; audience pleased. *A Wise Woman* 20.

ENID.—*OPERA HOUSE* (R. A. Wald, manager): *Della Rocco* co. Jan. 31; good audience; wretched performance.

EL RENO.—*OPERA HOUSE* (Wood Graham, manager): *Della Rocco* co. Jan. 29. *Nashville* 2.

OKLAHOMA CITY.—*GRAND OPERA HOUSE* (Sam Thompson, manager): *Have You Seen Smith* 7.

OKLAHOMA CITY.—*GRAND OPERA HOUSE* (Sam Thompson, manager): *Two to Blue Jeans* 8.

OKLAHOMA CITY.—*GRAND OPERA HOUSE* (Sam Thompson, manager): *Two to Blue Jeans* 9.

OKLAHOMA CITY.—*GRAND OPERA HOUSE* (Sam Thompson, manager): *Two to Blue Jeans* 10.

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OKLAHOMA CITY.—*GRAND OPERA HOUSE* (Sam Thompson, manager): *Two to Blue Jeans* 21.

THEATRE (T. J. Boyle, manager): West's Minstrels pleased a large house 2.

KNOXVILLE.—**STAUB'S THEATRE** (Fritz Staub, manager): Music Border co. to good business Jan. 29. **REPORTOIRE**.—A Hoosier Heroine, The Heart of Georgia, Lady Kerston's Secret, The Sultan's Daughter, The Duchess of Arleigh, and Miss Fresh from "Frisco." What Happened to Jones pleased a big house 1. West's Minstrels 6; pleasing performance; large audience. A Runaway Girl 7. James O'Neill 8.—ITEM: The Schumann Concert co. appeared at the Woman's Building 3, delighting a large audience.

CHATTANOOGA.—**NEW OPERA HOUSE** (Paul R. Albert, manager): The Sign of the Cross Jan. 29. 30; good business; fine performances. What Happened to Jones pleased and audience 1. West's Minstrels 3; crowded house; performance excellent. ITEM: The Schumann Concert co. appeared at the Woman's Building 3, delighting a large audience.

JACKSON.—**PYTHIAN OPERA HOUSE** (Collins, Parish and Co., managers): Fields and Hanson's Minstrels to small audience Jan. 30. The Prodigal Father to light business 31. A Hot Old Time to fair house 1; audience pleased. Under the Dome 5. Bentzow's Pioneers 6-10.

BRISTOL.—**HARMELING OPERA HOUSE** (Hedrick and Cannon, managers): Chapman-Warren co. 8-10 opened to S. R. O. The Girl from Chill 13.

TEXAS.

WACO.—**NEW AUDITORIUM** (Jake Schwartz, manager): Lambardi Italian Opera co. Jan. 29 in Lucia di Lammermoor failed to please a small audience. A Colonial Girl 30. South Before the War 31; large and appreciative audience. Brown's in Town 2. Other People's Money was splendidly given by Homespun Leroy and a good on 3. Beach and Bowers' Minstrels 5. The Christian 6. Jeffries-Sharkey fight pictures 7, 8. South Before the War 10.

HOUSTON.—**SWEENEY AND COOMBS' OPERA HOUSE** (Greenwall Theatrical Circuit Co., lessees; F. Bergman, manager): Brown's in Town Jan. 29; poor co. and house. Lambardi Italian Opera co. sang Carmen and Il Trovatore to small audiences 30-31. While the co. possessed some musical merit the voices were not as good, disappointing. A Colonial Girl 2. Other People's Money was splendidly given by Homespun Leroy and a good on 3. Beach and Bowers' Minstrels 5. The Christian 6. Jeffries-Sharkey fight pictures 7, 8. South Before the War 10.

DENISON.—**OPERA HOUSE** (M. L. Eppstein, manager): May Stewart co. Jan. 29, 30. In Pygmalion and Galatea and Camille; light business; poor performances. Co. was filled for 31 also, but did not appear on account of slight advance made. Pygmalion co. presenting The White Squadron. The Police Patrol and The Midnight Alarm 1-3; crowded houses; co. strong. The Three Musketeers 8. Tim Murphy 9. Brown's in Town 14.

DENTON.—**GRAHAM OPERA HOUSE** (A. Caddell and Co., managers): Ex-Governor Bob Taylor Jan. 31; large and pleased audience. The Real Widow Brown 12. Hans Hanson 13. Casey's Troubles 24.—**WRIGHT OPERA HOUSE** (Charles H. Donahower, manager): Murray and Mack 14 will open house, which is brand new, with seating capacity of 800 furnished in modern style throughout. Other People's Money 22.

CLARKSVILLE.—**TRILLING OPERA HOUSE** (Charles G. Gaines, manager): A. J. Pearson co. to fair business Jan. 25-27 in The White Squadron. The Police Patrol and The Midnight Alarm. Miss Jerry to crowded house 31. Jefferson Comedy co. 12. Brown's in Town 13. Beach and Bowers' Minstrels 29.

AUSTIN.—**HANCOCK OPERA HOUSE** (George H. Walker, manager): Beach and Bowers' Minstrels Jan. 29; good business. A Colonial Girl 31. South Before the War 1: fair house. Lambardi Italian Opera co. 30. Beach and Bowers' Minstrels 1-3; crowded house. Miss Jerry to crowded house 31. Jefferson Comedy co. 12. Brown's in Town 13. Beach and Bowers' Minstrels 29.

GALVESTON.—**GRAND OPERA HOUSE**: The Jeffries-Sharkey fight pictures were witnessed by fair audiences Jan. 29, 30. Grand opera was served 1-3 by the Lambardi Italian Opera co. Carmen, Lucia di Lammermoor, Rigoletto, and Il Trovatore were sung. The patronage accorded was not liberal. A Colonial Girl (matinee) 3.

SHERMAN.—**OPERA HOUSE** (Ellsworth and Brooks, managers): May Stewart in The Honeycomb 1-3; poor business; co. fair. A Hot Old Time 12. Casey's Troubles 14. Jefferson Comedy co. 15. Hans Hanson 15. Why Smith Left Home 19. Murray and Mack 20. Whitman Sisters 24.

EL PASO.—**MYERS OPERA HOUSE** (Samworth and Cassidy, managers): The Christian Jan. 31; packed house. The Old Homestead 1; big house; fine performance. A Hot Old Time 3; clever performance; fair house. Too Much Money 14. Seachil Concert co. 15.

MCKINNEY.—**HEARD'S OPERA HOUSE** (Finberg and Drexler, managers): Daniels' Metropolitan Stock co. 20-23 in Other People's Money. Picnic, An American Comedy 24. The Little Lovers 25. The Irish Hearts and The Hoosier: fair business; co. good. Ex-Governor Bob Taylor 1. A Hot Old Time 14.

BELTON.—**GRAND OPERA HOUSE** (A. J. Embree, manager): South Before the War Jan. 29; good house; performance fair. Ewing-Taylor co. 3-10. The Three Musketeers 13. Other People's Money 14. The Real Widow Brown 20.

MARSHALL.—**OPERA HOUSE** (Livingston and Wolk, managers): Creston Clarke Jan. 30; large and pleased audience. Other People's Money 1; good business 21; co. good. The Three Musketeers 2; good business. Victoria Lee 5. Jefferson Comedy co. 6.

WICHITA.—**GRAND OPERA HOUSE** (Alex Simon, manager): Brown's in Town Jan. 29; good house; pleased audience. Ewing-Taylor co. 13-17. Tim Murphy 20. Go-Won-Go Mohawk 21. The Real Widow Brown 22.

VICTORIA.—**HAUSHILD'S OPERA HOUSE** (Haushild Music Co., manager): Beach and Bowers' Minstrels 6. South Before the War 8. Other People's Money 9. Go-Won-Go Mohawk 17. Ewing-Taylor co. 19-24.

CORSCANA.—**MERCHANT'S OPERA HOUSE** (L. C. Morris, manager): Casey's Troubles Jan. 30; small house. Brown's in Town 1: small and pleased audience. The Three Musketeers 10.

DALLAS.—**OPERA HOUSE** (George Arny, manager): A Colonial Girl Jan. 29. Jeffries-Sharkey pictures to fair business 1-3.—ITEM: Nance O'Neill and the Pearson Stock co. canceled.

ABILENE.—**LYCEUM THEATRE** (Butler and Sanderson, managers): Louise Brebant Concert co. 6. Black Crook, Jr. 8.

BRYAN.—**GRAND OPERA HOUSE** (G. R. Mike, manager): Lambardi Opera co. 6 canceled. Mr. and Mrs. Francis Labadie 8.

PILOT POINT.—**WEEK'S OPERA HOUSE** (Mounts and Bates, managers): Casey's Troubles 15. Hans Hanson 18.

BEAUMONT.—**OPERA HOUSE** (John R. Goodman, manager): Dark.

BROWNSWOOD.—**MIRTH OPERA HOUSE** (J. E. Kirksey, manager): Dark.

UTAH.

SALT LAKE CITY.—**SALT LAKE THEATRE** (George D. Pyper, manager): The two weeks' engagement of Nance O'Neill came to an end Jan. 31. Miss O'Neill has made friends for life in this city. The New Grand Opera House (M. E. Miller, manager): Human Hearts 20-21; fair business; returning 3 to better house. At Gay Casey Island 1, 2; good house; performances average.

GOODEN.—**GRAND OPERA HOUSE** (Joseph Clark, manager): Jeffries-Sharkey fight pictures Jan. 29; large crowd. McCarthy's Mishaps 21; poor house; poor attraction. Human Hearts 2; large audience; co. good.

PARK CITY.—**DEWEY THEATRE** (F. J. McLaughlin, manager): Human Hearts 1 pleased a large house. McCarthy's Mishaps 2 took well with a fair house. Morrison's Faust 3. Who is Who 10. The Little Minister 22.

VERMONT.

ST. JOHNSBURY.—**HOWE OPERA HOUSE** (F. M. Black, manager): A Breezy Time 18. Pygmalion and Galatea (local) 18.—**STANLEY OPERA HOUSE** (Dr. D. V. N. G. manager): Gotham Comedy co. 18.—**WOODBURY HALL** (G. Fred Van Vleck, manager): The Annual Musical Festival of the St. Johnsbury Choral Union will be held April 28-29.

BURLINGTON.—**HOWARD OPERA HOUSE** (Mrs. W. H. Wallin, manager): Town Topics 8; good business. Remember the Maine 7; crowded house. Fiddler's Wig 10. For Fair Virginia 17. The Cherry Pickers 18. A Breezy Time 22. Robert E. Mantell 24. Phil's Minstrels 25.

BENNINGTON.—**OPERA HOUSE** (Goldsmith and Wood, managers): Under the Dome 8; good business. The White Queen 10. West Virginia to Jones 14.—**LIBRARY HALL** (G. Fred Van Vleck, manager): Pygmalion-Poller co. 15-17.

BARRE.—**OPERA HOUSE** (W. W. Lapoint, manager): West's Minstrels to Jones gave satisfaction 2. Remember the Maine 8; poor business. Gotham Comedy co. 8-10. A Breezy Time 15.

PAINE HAVEN.—**POWELL'S OPERA HOUSE** (John Powell, manager): Aerial Ladies' Quartette 5; good audience; pleasing performance. What Happened to Jones 8. A Breezy Time 11.

SUTPLAND.—**OPERA HOUSE** (A. W. Higgins, manager):

manager): Town Topics 6; fair house. Remember the Maine 8; good house. For Fair Virginia 15. A Breezy Time 19.

BELLOWS FALLS.—**OPERA HOUSE**: Stephenson Quartette 7; fair house.

VIRGINIA.

NORFOLK.—**ACADEMY OF MUSIC** (Thomas G. Leath, manager): Primrose and Dockettader's Minstrels 1; large business; performance fair. Albaugh's Stock co. in Too Much Johnson 3; business good; performance pleasing. James O'Neill in The Musketeers to good business 5; performance superb. A Country Visitor 7; business fair; performance pleasing. A Runaway Girl 9, 10. Willie Collier 12. A Texas Steer 14.

CHARLOTTESVILLE.—**JEFFERSON AUDITORIUM** (J. J. Setserman, manager): Primrose and Dockettader's Minstrels 2; crowded house; performance pleasing. The Girl from Chill 5; business fair; co. poor. Si Plunkard 8. A Country Visitor 12. Morrison's Faust 14. The American Girl 21. All the Comforts of Home 22.

RICHMOND.—**ACADEMY OF MUSIC** (Thomas G. Leath, manager): Si Plunkard 3; performance poor; fair business. The largest house of the season greeted James O'Neill and his excellent supporting co. in The Musketeers 6. The production was one of the most magnificent ever seen here. Max O'Rell 7.

STAUNTON.—**OPERA HOUSE** (Markman and Shultz, managers): The Girl from Chill 2; poor house; poor performance. An Indian Romance 7; good house; pleasing. Si Plunkard 8. A Country Visitor 12. Morrison's Faust 16.

WILMINGTON.—**ACADEMY OF MUSIC** (Neal and Hoyt, managers): Aubrey Stock co. opened for a week 5 in The Land of the Living; business and performance good.

SUFFOLK.—**CITY HALL THEATRE** (H. E. Elam, manager): Si Plunkard 5; good house; audience well pleased. A Country Visitor 8. An Indiana Romance 15. Morrison's Faust 20.

ROANOKE.—**ACADEMY OF MUSIC** (C. W. Becker, manager): James O'Neill in The Musketeers 7; fair performance; good house. An Indiana Romance 8.

FRUITLAND.—**SHUBER**.—**OPERA HOUSE** (Goldsmith and Hirsch, managers): Si Plunkard 2; topheavy house; co. good. Mitchell's All Star Players 19-24.

PETERSBURG.—**ACADEMY OF MUSIC** (W. H. Peacock, manager): Si Plunkard pleased a good house 6. The American Girl 22.

LYNCHBURG.—**OPERA HOUSE** (F. M. Dawson, manager): A Runaway Girl 8. Faust 13.

WASHINGTON.

SEATTLE.—**THEATRE** (G. P. Howe, manager): Emma Nevada drew a large house 1, then was so highly pleased that Manager Howe secured a return date for 8. Return of the popular Neill co. in Lord Chumley 4 to large house.—**THIRD AVENUE THEATRE** (W. M. Russell, manager): The Rents-Santier co. Jan. 28-31; good business; performance good. Too Much Johnson 4-10.

TACOMA.—**THEATRE** (L. A. Wing, resident manager): The Bostonians Jan. 29. In The Smugglers of Bajafray, Emma Nevada 31; fair house; her voice was the most sympathetic ever heard in Tacoma.—**LYCEUM** (G. H. Newell, manager): Too Much Johnson 9, 11; fair houses; not much to be said about this entertainment.

SPOKANE.—**AUDITORIUM** (Harry C. Hayward, manager): Frederick Ward and Minnie Titus Brune Jan. 25-28; excellent co.; good business. The Duke's Jester 21. Mr. Ward's new play, was successfully put on. This was the second presentation. The Little Minister 3. Emma Nevada 12. James Kidder-Hanford co. 19, 20.

WALLA WALLA.—**NEW THEATRE** (Charles P. Vining, manager): Sewing the Wind Jan. 29. The Flints, Broadway, 5-8. Emma Nevada 10. James Kidder-Hanford co. 22.

NEW WHITSTON.—**BELLINGHAM OPERA HOUSE** (G. R. Morrison, manager): A Summer's Fancy (local) Jan. 31. Too Much Johnson 2.

WEST VIRGINIA.

CHARLESTON.—**BURLEW OPERA HOUSE** (N. S. Burlew, manager): Have You Seen Smith 1; fair business. Van Dyke and Eaton co. in When Friends are Foes 5; Acrostic the Trail 6, and The Daughter of the Regiment 7; co. will remain for rest of week. David T. U. T. C. 12. Jack and the Beanstalk 19.

WHEELING.—**OPERA HOUSE** (Charles A. Feiner, manager): What Happened to Jones 3; light business. Smith 6. R. O. Daniel 8. Ryan co. 12-17. The Tailor 19. Van Dyke and Eaton 20. David and Demaine's Minstrels 21.—**GRAND OPERA HOUSE** (A. Feiner, manager): The Bawdy After Dark 1-3. R. O. Daniel 4; audience pleased. Shantytown 5-7; fair business. Over the Fence 8-10. Henshaw and Ten Broeck 12-14.

PARKERSBURG.—**AUDITORIUM** (W. E. Kennedy, manager): Van Dyke and Eaton co. 10-12 to big audience in Across the Trail, and When Friends are Foes. The Sign of the Hoof 13; The Daughter of the Regiment 7; co. will remain for rest of week. A Trip to Chinatown 19. Jack and the Beanstalk 22. Vong and Demaine's Minstrels 24. Nine 20-28.

SISTERVILLE.—**NEW AUDITORIUM** (J. Thompson, manager): What Happened to Jones 1 pleased a fair audience. Andrews Opera co. in Martha 3 delighted 8. R. O. Shore Acres 7. The Katzenjammer Kids 9. The American Girl 12.

WELLSBURG.—**RARTH'S OPERA HOUSE** (W. P. Barth, manager): Little Trice 2; fair house; performance failed to please. Two Married Men 8. Olymnia Stock co. 12-17. Wilson Theatre co. 22-24.

FAIRMOUNT.—**OPERA HOUSE** (M. R. Mungrave, manager): Frank Adams in Uncle Hes 3; good house; fair performance. Young's U. T. C. 9.—**COLISEUM** (Harry R. Sutherland, manager):

WISCONSIN.

JANESVILLE.—**MYERS' GRAND OPERA HOUSE** (Peter L. Myers, manager): The Moth and the Flame 1; small audience. On the Wahash 3; light house; weak co. Two Little Vagabonds 5; good house. Harrison J. Wolfe 8, 9. Because She Loved Him So 10. A Lady of Quality 13. Jeffries' Auction 14.—**OPERA HOUSE** (G. J. Peacock, manager): On the Wahash closed at Waterford, Wis. 4.

WAUSAU.—**THE GRAND** (John R. Arthur, manager): Miles 15; small business; performance rather vulgar. Because She Loved Him So 5. Hearts of Oak 6. A Lady of Quality 8.—**LEXINGTON THEATRE** (Harry R. Sutherland, manager): Reuter's Concert 1; fine entertainment. Young's U. T. C. 10.—**COLISEUM** (Harry R. Sutherland, manager): Because She Loved Him So 16.

WEST SUPERIOR.—**GRAND OPERA HOUSE** (A. C. Marshall, manager): Vanishon 1; big business. Under the Red Robe 20; fair house. Mathews and Bishop in By the Red Sea Waves 1; satisfactory performance. The White Queen 21; good house. Too Little Vagabond 22; fair house. The Dashing Wilder 23; good house. The Buckeye 24; fair house. Because She Loved Him So 25. The Little Hott 26.

MARINETTE.—**SCOTT OPERA HOUSE** (Charles T. Greene, manager): Gaskell's Stock co. Jan. 15-22 in The World, Jack of Diamonds, The Dashing Wilder and The Buckeye; fair houses. Because She Loved Him So 6. A Bachelor's Honeymoon 8. A Lady of Quality 10. Jeffries' Auction 11.—**OPERA HOUSE** (G. J. Peacock, manager): On the Wahash proved a very good attraction. Vagabonds drew well and satisfied its patrons. Miles 15. A Bachelor's Honeymoon 11. Jeffries' Auction 12. Harrison J. Wolfe 13. Miles 14.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BLACK SHEEP: Marion, Ind., Feb. 12.

A BREACH OF PROMISE: Lynn, Mass., Feb. 15-17.

A BREWERY TIME (Eastern): Fitz and Webster, mgrs.; St. Johnsbury, Vt., Feb. 13; Montpelier 14; Barre 15; Claremont, N. H., 16; Bellows Falls, Vt., 17; Rutland 18; Glens Falls, N. Y., 19; Fairhaven, Vt., 21; Burlington 22; Pittsfield 23; St. Edward 24; Worcester 25; Cohoes 27.

A BRUISE TIME (Western): Fitz and Webster, mgrs.; Cedar Rapids, Ia., Feb. 13; Iowa City 14; Marengo 15; Newton 16; Oskaloosa 17; Ottumwa 19; Clinton 20; Beliepinne 21; What Cheer 22; Signeray 23; Washington 24; Muscatine 26; W. Liberty 27; Keokuk, Ia., 28.

A BUNCH OF KEYS (Geo. Rothner, mgr.): Ashland, Pa., Feb. 13; Lowell 14; Atlantic City, N. J., 15; Trenton 16; Meriden, Conn., 19; Torrington 20; Rockville 21; Hartford 22; Ware, Mass., 23; Holyoke 24; Palmer 25; Putnam, Conn., 28.

A COLONIAL GIRL: Montgomery, Ala., Feb. 13; Columbus, Ga., 14; Macon 15; Atlanta 16; Birmingham, Ala., 19; Chattanooga, Tenn., 20; Knoxville 21; Roanoke, Va., 22; Norfolk 23; Richmond 24; Baltimore, Md., 25; March 1.

A CONTENTED WOMAN (Belle Archer, Fred. E. Wright, mgr.): Winnipeg, Man., Feb. 12-14; Grafton, N. D., 15; Grand Forks 16; Fargo 17; Billings, Mont., 18; Livingston 19; Roseau 21; Great Falls 22; Helena 23; Anacoda 24; Butte 25-28; Spokane, Wash., March 2, 3.

A DAY AND A NIGHT (Harry Phillips, mgr.): Toledo, O., Feb. 12-14; Elyria 15; Erie, Pa., 16; Warren 17; Franklin 18; Bradenton 19; Wilkes-Barre 20; Scranton 21; Hudson 22; Philadelphia 23; March 3.

A FEMALE DRUMMER: Jersey City, N. J., Feb. 12-17.

A HOT OLD TIME (Eastern): Fred P. Wilson, mgr.): Canton, O., Feb. 13; Tremont 14; Tiffin 15; Ft. Wayne, Ind., 16; Marion, O., 17; Lima 18; Springfield 21; Dayton 22-24.

A HOT OLD TIME (The Raps): Chicago, Ill., Feb. 12-24; Milwaukee, Wis., 25; March 3.

A HOT OLD TIME (Western): F. A. Braden, mgr.): Dickinson, Tex., Feb. 13; McKinney 14; Dallas 15; Corsicana 16; Houston 17; Galveston 18; Bryan 19; Palestine 20; Tyler 21; Marshall 22; Jefferson 23; Prescott 24; Hot Springs, Ark., 26; Little Rock 27.

A BACHELOR'S HONEYMOON: Decatur, Ill., Feb. 18; Joliet 14; Elgin 15; Sterling 16.

A LADY OF AFFECTION (Eugene Blair; Henry Grossitt, mgr.): Janesville, Wis., Feb. 13; Kenosha 14; Milwaukee 15-17.

A MAN OF MYSTERY (E. N. McDowell, mgr.): Paterson, N. J., Feb. 12-14; Lansford, Pa., 16; Pottsville 17; Columbia 19; Lewiston 20; Johnston 21; Butler 22; Tarentum 23; Charleroi 24; Uniontown 24; Steubenville, O., 25; E. Liverpool 28; Rochester March 1; Newcastle 2; Youngstown, O., 3.

A MERRY CHASE (Lyman Brothers): Oskaloosa, Ia., Feb. 13; Malicou 14; Belle Plain 15; Tama 16; Tippecanoe 17; Rock Island 18.

A MICK WHITE FLAG (Donne and Ryley, mgrs.): Warren, O., Feb. 14; Kenton 15; St. Mary's 16; Anderson 17; 17; Louisville, Ky., 19-24.

A NIGHT IN CHINATOWN (Al. Dolson, mgr.): Mt. Pleasant, Pa., Feb. 13; Mansfield 14; Wyalusing 15; Scranton 20; Sioux Falls 21; Cherokee 22; Keokuk 23; Oskaloosa 24; Ottumwa 25; Centreville 27; Kekok 28.

A POOR RELATION (Fred G. Berger, mgr.): Galveston, Tex., Feb. 13; Pearin 14; Streator 15; La Salle 16; Bloomington 17; Davenport 19; Rock Island 21; Clinton 22; Cedar Rapids 23; Marshalltown 24.

A RAG TIME (H. W. Grahame, mgr.): Portland, O., Feb. 12-14; Portland 15; La Gorge 16; Portland, Me., 17-21; Lynn, Mass., 22-24.

A ROMANCE OF COON HOLLOW: Chicago, Ill., Feb. 5-17; Belvidere 19; Whitehaven, Wis., 20; Edgerton 21; Madison 22; Janesville 23; Watertown 24; Oshkosh 25; Fond du Lac 26; Waukesha 27; Beloit 28; Sycamore, Ill., March 1; Kewanee 2; Canton 3; Peoria 4.

A RIVER WAY GIRL: Newark, N. J., Feb. 12-17; Philadelphia, Pa., 18-24; Brooklyn, N. Y., 25; March 2.

A STRANGER IN A STRANGE LAND: Boston, Mass., Feb. 12-17.

A STRANGER IN NEW YORK (A. Thalheimer, mgr.): St. Louis, Mo., Feb. 12-17; Keokuk 18; Moline, Ill., 19; Davenport 19, 20; Canton, Ill., 22; Chicago 23; March 1.

A TEMPERANCE TOWN (Richards and Canfield, A. A. Ashby, prop. and mgr.): Grand Rapids, Mich., Feb. 12-14; Toledo, O., 15-17; Fostoria 19; Findlay 20; Bellfontaine 21; Urbana 22; Piqua 23; Hamilton 24; Cincinnati 25; March 3.

A TEXAS STEER: Newport News, Va., Feb. 13; Norfolk 14; Lynchburg 15; Danville 16; Raleigh, N. C., 17; Winston 18; Charlotte 19; Columbia 20; Augusta, Ga., 21; Savannah 22; Brunswick 23; St. Augustine 24; Jacksonville 25; Albany, Ga., 27; Americus 28.

A TRIP TO COONTOWN (Ed W. Cook, mgr.): New Haven, Conn., Feb. 19-21.

A WHITE ELEPHANT (Carl J. Berry, mgr.): Franklin, S. D., Feb. 13; Stayton 14; Windom 15; Middletown 16; Lake Crystal 17.

A WISE GU: (Hayes and Linton; Richard Hyde, mgr.): New York City, Feb. 12-15; Philadelphia, Pa., 16-20; Brooklyn, N. Y., 26-28.

A WOMAN (Marie Lamour; F. G. Conrad, mgr.): McPherson, Kan., Feb. 13; Emporia 14; Wellington 15; Winfield 16; Arkansas City 17.

A WOMAN IN THE CASE (Bartlett and May): Beaver Falls, Pa., Feb. 13; Youngstown 14; Utica 15; Wellsville 15; Steubenville 16; Toronto 17; Wheeling, W. Va., 19-21; Cannonsburg 20; Pa., 22; Washington 23; Washington 24; Tarentum 25; Irwin 27; Latrobe 28.

A YOUNG WIFE: Cleveland, O., Feb. 12-17.

ACROSS THE PACIFIC: New Haven, Conn., Feb. 15-17.

ADAMS, MAUDE (Charles Frohman, mgr.): New York City, Jan. 9-24.

AIKEN STOCK (Paul L. Aiken, mgr.): Connerville, O., Feb. 12-17.

AKERSTROM'S ULLIE (Gus Bernard, mgr.): Southbridge, Mass., Feb. 13; Portland, N. H., 14; Bath, Me., 15; Camden 16; Rockland 17; Togus 18; Waterville 19; Bangor 20; Berlin, N. H., 21; Lancaster 22; Montpelier, Vt., 23; Laconia, N. H., 26; Franklin Falls 27; Concord 28; Claremont 29; Catskill, N. Y., 2, 3; Hudson 3.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Calif., 1-2; indefinite.

ALLER VIOLA (Lischer and Co., mgrs.): Baltimore, Md., Feb. 12-17; Norfolk 18; Va., 19; Richmond 20, 21; Atlanta, Ga., 23, 24; New Orleans, La., 26-28; March 3.

ALL THE COMFORTS OF HOME (Lou B. Williams, mgr.): Newport, R. I., Feb. 13; Westerly 14; Pawtucket 15-17; Bristol, Conn., 19.

ALVA STOCK (Arthur Davison, bus.-mgr.): Ellwood City, Pa., Feb. 12-14; Butler 15-17; Sharon 18-20; Franklin Falls 21; Rockford 24; Buffalo 26; March 3.

ANDERSON'S THEATRE (Ed Anderson, mgr.): Peterborough, N. H., Feb. 12-17.

ARIZONA (Kirke La Shelle and Fred R. Hamlin, mgrs.): Chicago, Ill., Feb. 12-17.

ARTHUR, JULIA: Toledo, O., Feb. 12-13; Columbus 14, 15; Indianapolis, Ind., 16-17; Detroit, Mich., 19-24; Cleveland, O., 26-28; March 3.

AT PINKEY RIDGE (M. O. Higgins, mgr.): Wilkes-Barre, Pa., Feb. 13; Scranton 14; Westmont 15; Allentown 16; Lock Haven 17; Rockford 24; Buffalo 26; March 3.

AT THE WHITE HORSE TAVERN: Indianapolis, Ind., Feb. 12-14; Springfield, O., 15; Dayton 16; Columbus 17; Cincinnati 18-24; Louisville, Ky., 26-28; March 3.

AUBREY DRAMATIC STOCK (Mittenhall Brothers, mgrs.): Atlanta, Ga., Feb. 12-24.

BALDWIN-MELVILLE (F. M. Maxwell, mgr.): Tampa, Fla., Feb. 13-24; Savannah, Ga., 25-28; BECAUSE SHE LOVED HIM SO (Charles Frohman, mgr.): New York City, Feb. 12-14; Newark 15; Wilkes-Barre 15; Scranton 16; Erie 17; Cleveland, O., 19-24; Indianapolis, Ind., 20-27; Toledo, O., 28.

BECAUSE SHE LOVED HIM SO (Julia Cahn, mgr.): Milwaukee, Wis., Feb. 12-14; Janesville 15; Beloit 16; Belvidere 17; Elgin 18; Aurora 20; Kewanee 22; Freeport 23; Rockford 24; Racine 24; Racine, Wis., 26; Kenosha 27; Joliet 28.

BEN HUR: New York City, Nov. 29-19-20; indefinite.

BENNETT-MOULTON (A. Earl Burgess, mgr.): Lancaster, Pa., Feb. 12-17; York 18; York, Pa., 19-24; Cumberland 25-28.

BROWN'S IN TOWN (Delcher and Hennemy, mgrs.): Marshall, Mo., Feb. 13; Lexington 14; Sedalia 15; Nevada 16; Pittsburg, Kan., 17.

BURRILL COMEDY (Laura Hubert; Charles W. Burritt, mgr.): Pittsburgh, Pa., Feb. 12-17.

BUNGHORN'S RAIL: Milwaukee, Wis., Feb. 12-17.

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BUNGHORN'S RAIL: Milwaukee, Wis., Feb. 12-17.

BUNNY JACKSON (Carbondale, Pa., Feb. 12-17; Binghamton, N. Y., 19-24; Elizabeth, N. J., 26-28; March 3).

IRVING, HENRY: Chicago, Ill., Feb. 12-28; DEWİN, MAY (H. B. Shre, mgr.): New York City Oct. 27-Feb. 13.

CARNER STOCK (Harry L. Webb, mgr.): Meadville, Pa., Feb. 12-17; Jamestown, N. Y., 18-24; Erie, Pa., 25-28.

CARROLL COMEDY (Hubbard, O., Feb. 12-17; Tarentum 18-20; March 3).

CAMERON CLEMENS (Harry Bubb, bus.-mgr.): Jamestown, N. Y., Feb. 12-17; Erie, Pa., 18-24; Bradford 26; March 3.

CARPENTER, FRANKIE (George K. Robinson, mgr.): Pittsfield, Mass., Feb. 12-17; Waterbury, Conn., 19-20; Meriden 20-23; March 3.

CATER-REYNOLDS (F. H. Seymour, mgr.): Boone, Ia., Feb. 12-17.

CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass., indefinite.

CHAPMAN-WARREN (Knoxville, Tenn., Feb. 12-17; CHATTANOOGA: Trenton, N. J., Feb. 13; Plainfield 14; Bridgeton 16; Atlantic City 17.

CHESTER, ALMA (O. W. Dibble, mgr.): Newburgh, N. Y., Feb. 12-17; Elizabeth, N. J., 18-24; NEWCASTLE-INTER THEATRE (Will Carroll, mgr.): March 2-3.

CLARKE, CRESTON (Mobile, Ala., Feb. 14, 15; Pensacola 16; Atlanta 17; Birmingham, Ala., 18-20; Memphis 21; Des Moines 22; Sioux City 23; Fort Dodge 24).

CLARKE, HARRY CORSON (Atchison, Kan., Feb. 13; Falls City, Neb. 14; Beatrice 15; Nebraska City 16; Lincoln 17; Omaha 18; Missouri Valley 19; Fremont 20; Grand Island 21; Kearney 22; Hastings 23; York 24; Red Oak, Ia., 26; Ottumwa 27; Marshalltown 28; Sioux City 1, Ft. Dodge 2).

COLLIER, WILLIE (Smyth and Rice, mgrs.): Richmond, Va., Feb. 13; Birmingham, Ala., 16.

COLLINS, MYRA (Bennett and Seabott, mgrs.): Birmingham, Ala., 19; Chattanooga, Tenn., 20; Knoxville 21; Roanoke, Va., 22; Norfolk 23; Richmond 24; Baltimore 25-28; March 3).

COLUMBIA THEATRE STOCK (G. J. Jacobs, mgr.): Newark, N. J., Oct. 9-Indefinite.

COOTIE BERT (Willis M. Goodhue, mgr.): Sioux Falls, S. D., Feb. 13; Sioux City, Ia., 14; Lincoln, Neb., 15; St. Joseph, Mo., 17; Des Moines, Ia., 18; Davenport 22; Burlington 23; Keokuk 24; Alton 25; Springfield 26; Mattoon 28).

COLLINS AND CO. (Dressmakers): New York City Feb. 5-Indefinite.

COQUET INTO COURT (Clifford and Hutch): Columbus, O., Feb. 12-14; Dayton 15-17; Indianapolis, Ind., 19-21; Toledo 22, 24; Cincinnati 25-28; March 3.

CREMSEN STOCK (Midland, Tex., Feb. 12-17).

CUMBERLAND '01: Worcester, Mass., Feb. 12-17.

CUMMINS-MILTON (Gainesville, Tex., Feb. 12-14; Ardmore, Okla., Feb. 15-17; Wynnewood 19-21; Purcell 22-24; Oklahoma City, Ok., Feb. 26-28; El Reno 29-30).

DAID IN HARNESS (William Henry Rudolph, mgr.): Holyoke, Mass., Feb. 15-17.

DAILEY STOCK (Santa Cruz, Calif., Feb. 12-17; Fresno 18).

DALRYMPLE COMEDY: Jefferson City, Mo., Feb. 13; Springfield 14; 19-24.

DARKENED RUSSIA (Edwin C. Jepson, mgr.): Winona, Ark., Feb. 13; Prescott 15; Phoenix 16; Jerome 17; Jerome 18; Denver 19; 20; 22; 24; 25; 26; 27; 28; 29; 30; 31; 32; 33; 34; 35; 36; 37; 38; 39; 40; 41; 42; 43; 44; 45; 46; 47; 48; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 59; 60; 61; 62; 63; 64; 65; 66; 67; 68; 69; 70; 71; 72; 73; 74; 75; 76; 77; 78; 79; 80; 81; 82; 83; 84; 85; 86; 87; 88; 89; 90; 91; 92; 93; 94; 95; 96; 97; 98; 99; 100; 101; 102; 103; 104; 105; 106; 107; 108; 109; 110; 111; 112; 113; 114; 115; 116; 117; 118; 119; 120; 121; 122; 123; 124; 125; 126; 127; 128; 129; 130; 131; 132; 133; 134; 135; 136; 137; 138; 139; 140; 141; 142; 143; 144; 145; 146; 147; 148; 149; 150; 151; 152; 153; 154; 155; 156; 157; 158; 159; 160; 161; 162; 163; 164; 165; 166; 167; 168; 169; 170; 171; 172; 173; 174; 175; 176; 177; 178; 179; 180; 181; 182; 183; 184; 185; 186; 187; 188; 189; 190; 191; 192; 193; 194; 195; 196; 197; 198; 199; 200; 201; 202; 203; 204; 205; 206; 207; 208; 209; 210; 211; 212; 213; 214; 215; 216; 217; 218; 219; 220; 221; 222; 223; 224; 225; 226; 227; 228; 229; 230; 231; 232; 233; 234; 235; 236; 237; 238; 239; 240; 241; 242; 243; 244; 245; 246; 247; 248; 249; 250; 251; 252; 253; 254; 255; 256; 257; 258; 259; 260; 261; 262; 263; 264; 265; 266; 267; 268; 269; 270; 271; 272; 273; 274; 275; 276; 277; 278; 279; 280; 281; 282; 283; 284; 285; 286; 287; 288; 289; 290; 291; 292; 293; 294; 295; 296; 297; 298; 299; 300; 301; 302; 303; 304; 305; 306; 307; 308; 309; 310; 311; 312; 313; 314; 315; 316; 317; 318; 319; 320; 321; 322; 323; 324; 325; 326; 327; 328; 329; 330; 331; 332; 333; 334; 335; 336; 337; 338; 339; 340; 341; 342; 343; 344; 345; 346; 347; 348; 349; 350; 351; 352; 353; 354; 355; 356; 357; 358; 359; 360; 361; 362; 363; 364; 365; 366; 367; 368; 369; 370; 371; 372; 373; 374; 375; 376; 377; 378; 379; 380; 381; 382; 383; 384; 385; 386; 387; 388; 389; 390; 391; 392; 393; 394; 395; 396; 397; 398; 399; 400; 401; 402; 403; 404; 405; 406; 407; 408; 409; 410; 411; 412; 413; 414; 415; 416; 417; 418; 419; 420; 421; 422; 423; 424; 425; 426; 427; 428; 429; 430; 431; 432; 433; 434; 435; 436; 437; 438; 439; 440; 441; 442; 443; 444; 445; 446; 447; 448; 449; 450; 451; 452; 453; 454; 455; 456; 457; 458; 459; 460; 461; 462; 463;

THE SURPRISES OF LOVE: New York city Jan. 22—Indefinite.

THE THREE MUSKETEERS: Belton, Tex., Feb. 13; Galveston 14, 15; Houston 16; Austin 17; New Braunfels 18; San Antonio 19; El Paso 22; Tucson, Ariz., 24.

THE TROLLEY PARTY: Jeannette, Pa., Feb. 13; McKeenport 14; Beaver Falls 15; Youngstown, O., 16.

THE VILLAGE POSTMASTER (J. Wesley Rosenquest, mgr.): Brooklyn, N. Y., Feb. 5-17; Cleveland, O., 18-24; Cincinnati 26-March 3.

THE WHITE HATTLERS (Rose Coghlan): Louisville, Ky., Feb. 12-17.

THE WHITE SLAVE (Campbell-Caldwell, mgr.): Bethlehem, Pa., Feb. 13; Boston, N. J., 14; Paterson 15-17; Troy, N. Y., 18; Saratoga 20; Johnstown 21; Rome 22; Utica 23, 24; Newark, N. J., 26-March 3.

THROPP, CLARA: Butte, Mont., Feb. 21-24.

THROUGH THE BREAKERS: Minneapolis, Minn., Feb. 12-17.

TOLL GATE INN (Wm. Malley, mgr.): St. Paul, Minn., Feb. 11-14; Minneapolis 15-17; W. Superior, Wis., 18; Duluth, Minn., 20; St. Cloud 21; Grand Rapids, Minn., 22; Fargo 24; Billings, Mont., 27; Bismarck 28.

TOO JOLLY ROVERS: Bridgeport, N. J., Feb. 12-14; Bristol 15; Meriden 16; Greenwich 19; White Plains, N. Y., 20; Mt. Vernon 21; Paterson, N. J., 22-28; Lynn, Mass., March 1-3.

TOWN TROUBLES (A. G. Scammon, mgr.): Fulton, N. Y., Feb. 13; Newark 14; Montreal, Can., 19-24; Ottawa 25-28.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Marshalltown, Ia., Feb. 13; Cedar Rapids 14; Burlington 16; Galesburg 17.

TWO MARITIED MEN (Charles E. Schilling, mgr.): Barnesville, O., Feb. 13; Cambridge 14; Marietta 16; Athens 18; Pomeroy 19; Gallipolis 19; Charleston, W. Va., 20; Huntington 21; Ashland, Ky., 22; Mayfield 23; Paris 24; Mt. Sterling 26; Winchester 27; Hickman 28.

THE WORLD AGAINST HER (Agnes Wallace Villa): Gas City, Ind., Feb. 13; Crown Point 15.

UNCLE TOM'S CABIN (Al. W. Martin, sole owner and mgr.): Newark, N. J., Feb. 12-17.

UNCLE TOM'S CABIN (Burke): Lincoln, Neb., Feb. 15.

UNCLE TOM'S CABIN (Stetson): Eastern: Danbury, Conn., Feb. 12, 13; Port Chester, N. Y., 14; Bridgeport, Conn., 15-17.

UNCLE TOM'S CABIN (Young Brothers): Ironwood, Mich., Feb. 12; Bessemer 14; Bayfield, Wis., 15; Washington 16.

UNDER THE DOME (Eastern): Lincoln J. Carter, prop.; Mrs. Goldin, mgr.): Johnston, N. Y., 13-15; Glastonbury 14, 15; Plain 15; Little Falls 16; House 17; Weedsport 18; Auburn 19; Penn Yan 20; Canandaigua 22; Batavia 23; Niagara 24.

UNDER THE DOME (Western): Lincoln J. Carter, prop.; Frederic Marshall, mgr.): Beardstown, Ill., Feb. 13; Springfield 14; Decatur 15; Clinton 16; Bloomington 17; Peoria 18; Monmouth 19; Galesburg 21; Rock Island 22; Princeton 23; Ottawa 24; La Salle 25; Spring Valley 26; Dixon 27; Freeport March 1; Rockford 2; Belvidere 3.

UNDER THE RED ROOF: St. Louis, Mo., Feb. 12-17; Kansas City 18-24; Omaha, Neb., 26-March 2.

VALENTINE STOCK (Robert A. Evans, mgr.): St. John, N. B.—Indefinite.

VAN DIKE AND MASON (H. Walter Van Dyke, prop.); Anna and Ky. Feb. 12-17.

VINCENT STOCK (G. Bert Rodney, mgr.): Chillicothe, Mo., Feb. 12-14; Cameron 15-17.

WAITE'S COMEDY (James H. Waite, mgr.): Lowell, Mass., Feb. 12-17; Brockton 19-March 3.

WAITE'S NEW STOCK: Orange, N. J., Feb. 12-17; Poughkeepsie, N. Y., 18-24; Newburgh 25; Binghamton 26; Binghamton 27.

WAHL, BLANCHE, AND McGEWELL, MELBOURNE (Al. W. Martin, mgr.): Colorado Springs 14; Cheyenne, Wyo., 15; Salt Lake City, U., 19-21; Ogden 22, 23; Portland, Or., 26-28; Tacoma, Wash., March 1; Victoria, B. C., 2, 3.

WALTER LINTON STOCK: Glens Falls, N. Y., Feb. 12-17; No. Adams, Mass., 19-24; New Britain, Conn., 26-March 2.

WARD AND VOKES: New Haven, Conn., Feb. 22.

WARD AND WAITE STOCK: Wilmar, Minn., Feb. 15-17.

WATKIN, FREDERICK (Clarence M. Brune, mgr.): Denver, Col., Feb. 12-17.

WARNER COMEDY (Ben. R. Warner, prop. and mgr.): Unionville, Mo., Feb. 15-17.

WAY DOWN EAST (William A. Brady, mgr.): New York city Nov. 12; Louisville 13-15; Boston 16.

WAY DOWN EAST (No. 2): Baltimore, Md., Feb. 15-17; Haven, Conn., 21, 22.

WALTERS, JILL: Mt. Vernon, O., Feb. 14; Ashland 15; Lorain 16; Norwalk 17; Battle Creek, Mich., 21; Grand Rapids 22-24.

WHAT HAPPENED TO JONES: Atchison, Kan., Feb. 13; Fall City, Neb., 14; Beatrice 15; Nebraska City 16; Lincoln 17; Omaha 18.

WHAT HAPPENED TO JONES (Northern): W. H. Wright, man.: St. Albans, Vt., Feb. 13; Bennington 14; Greenfield, N. Y., 15; Glens Falls 16; Johnston 17; Chatham 18; Ballston 19; Cohoes 20.

WHITE'S: Mt. Vernon, O., Feb. 14; Ashland 15; Lorain 16; Norwalk 17; Battle Creek, Mich., 21; Grand Rapids 22-24.

WHITE'S: Toledo, O., Feb. 20, 21.

WHO'S WHO (E. W. Stair, mgr.): Salt Lake City, U. S., Feb. 12-14; Ogden 15; Sacramento, Calif., 17; San Francisco 18-24.

WILSON, GEORGE W. (D. D. Davenport, mgr.): Norwich, Conn., Feb. 12-17.

WOODWARD-WARREN: Birmingham, Ala., Feb. 12-17.

YOUNG, JAMES: Columbus, Ga., Feb. 12, 13; Montgomery, Ala., 14, 15.

ZAZA (Mrs. Carter): Hartford, Conn., Feb. 12-14; New Haven 15-17; Newark, N. J., 18-24; Jersey City 26-March 2.

ZAZA (No. 2; Charles Frohman, mgr.): Duluth, Minn., Feb. 14; East Claire, Wis., 15.

OPERA AND EXTRAVAGANZA.

ABORN, MILTON, COMIC OPERA: Philadelphia, Pa.—Indefinite.

BLACK PATTI'S TRIBAUDOUINS (Vocalist and Nolan, mgr.): Council Bluffs, Ia., Feb. 18; Sioux City 14; Ft. Dodge 15; Des Moines 16, 17; Cedar Rapids 19; Davenport 20; Burlington 21; Quincy, Ill., 22; Hannibal, Mo., 23; Springfield 23, 24; St. Louis, Mo., 26-March 2.

BOSTONIANS, THE: San Francisco, Cal., Feb. 5-24; Oakland 21, 22; San Jose 23; Stockton March 1.

CASTLE SQUARE OPERA (Henry W. Savage, prop.): New York city Oct. 2—Indefinite.

CASTLE SQUARE OPERA (Henry W. Savage, prop.): Chicago, Ill., Sept. 25—Indefinite.

CASTLE SQUARE OPERA (Henry W. Savage, prop.): St. Louis, Mo., Nov. 1—Indefinite.

CHICAGO OPERA: Green Bay, Wis., Feb. 12; Aetna 14; Macinnes 15; Sheboygan 16, 17.

CHRIS AND THE WONDERFUL LAMP: New York city Jan. 1-Feb. 24.

DANIELS, FRANK (Kirkie La Shelle, mgr.): Boston, Mass., Feb. 12-13.

DESIGN OPERA: Newark, O., Feb. 12-17.

DE ANGELIS, JEFFERSON (John P. Shinn, mgr.): Union City, Ind. 12; Lynn, O., 14; Fostoria 15, 16; Toledo 16; Sandusky 17; Fremont 19; Marion 20; Millbury 21; Mansfield 22; Toledo 23, 24; Detroit, Mich., 26-March 2.

GEAU GRAND OPERA (Maurice Grau): New York city Dec. 18-March 18.

HERALD SQUARE OPERA: Camden, S. C., Feb. 12-13; Sumter 14, 15; Florence 16, 17.

HOPPER, DE WOLFE (E. Reynolds, mgr.): London, Eng., Aug. 26—Indefinite.

JACK AND THE BEANSTALK (F. Price, mgr.): Nashville, Tenn., Feb. 12, 13; Chattanooga 14; Knoxville 15; Lexington, Ky., 16, 17.

LOUISE BREHANY OPERA: Santa Fe, N. M., Feb. 12; Las Vegas 14; Gallup 15; Winslow, Ariz., 15; Flagstaff 17; Williams 18; Jerome 19; Prescott 20; Kingman 21; Needles, Cal., 22; Banning 23; Phoenix 24; Glendale 25; Santa Ana 26; Anaheim March 1; Pasadena 28.

NEVADA, EMMA: Butte, Mont., Feb. 14.

NIELSEN, ALICE (Frank J. Farley, mgr.): Rochester, N. Y., Feb. 12-14.

OLYMPIA OPERA: Birmingham, Ala., Feb. 12-14.

Lancaster, Ky., 15, 16.

PACKARD, DAN, OPERA: Vicksburg, Miss., 15-17; Taos City 19-21; Greenville 22-24; Winslow 26; West Point 27; Columbus 28-March 1; Tuscaloosa, Ala., 2, 3.

ROBINSON COMIC OPERA (Frank V. French, mgr.): Brattleboro, Vt., Feb. 12-17; Gloucester, Mass., 19-24.

THE BEGGAR PRINCE (F. A. Wade, mgr.): Boston, Mass., Feb. 12-14.

THE EVIL EYE (Henry R. Ellis, mgr.): New Orleans 14; Ft. Worth 17; Houston, Tex., 18; Galveston 19; Austin 21; San Antonio 22; Waco 23; Corpus Christi 24; Ft. Worth 25, 26; Dallas 27, 28; Gainesville March 1; Sherman 2; Paris 3.

THE MAN IN THE MOON, JR.: Philadelphia, Pa., Feb. 5-17.

THE PRINCESS GIRL (F. G. Ross, mgr.): Pittsburgh, Pa., Feb. 12-17; Wheeling, W. Va., 18; Akron, O., 21; Milwaukee, Wis., 22; Springfield 23; Logansport, Ind., 24; Milwaukee, Wis., 26-March 2.

WILBUR OPERA: Savannah, Ga., Feb. 12-17; Hartford, Conn., 18-24.

WILBUR OPERA: Birmingham, Ala., Feb. 18-24.

WILSON, FRANCIS: Chicago, Ill., Jan. 28—Indefinite.

WILSON, JOHN E., OPERA CO.: Woodstock, Can., Feb. 11-17; London 18-24.

VARIETY.

AMERICAN BURLESQUERS: Buffalo, N. Y., Feb. 12-17.

AMERICAN MOTOGRAPH (John H. Garrison, mgr.): Toronto, Can., Jan. 29—Indefinite.

THE NEW YORK DRAMATIC MIRROR

VAUDEVILLE CORRESPONDENCE.

(Continued from page 19)

dell's London Belles 5-7 proved one of the best features of the season. The four Nelson Sisters were the feature of business, Parisian Widows 8-10. Sam T. Jack's Own co. 15-17.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): This week's bill has been unsurpassed.

Bill for 5-9 is Charles Grapain, Anna Chance, George Melville, Mandie Conway, Henri Laurent, Fred Horner, Mile. Jean Dore, Walter Stanton, Tim Corr, Will Colby, Post and Clinton, George Hoyt, Ben Neff, Nellie Seymour, Ed Lavalle, Professor Horner, and others.

WORCESTER, MASS.—Park (Shea and Wilton, managers): The season's prosperity reigns 5-10, with Linton and McIntyre, Lawrence and Harrington, the Watawane Troupe of Japs, Ben Mowatt and Sons, Mason and Frances, Annie Whitney, Harrington and Marcelli, and the Three Westons. Marion Manola, Hilda Thomas, Maude Courtney, and George Wilson are coming attractions.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Kathryn Ostermar in a clever sketch entitled The Editor, please all the time.

GRASS WIDOWS: Detroit, Mich., Feb. 12-17.

GRASSHOPPERS BURLESQUE: Rochester, N. Y., Feb. 12-14.

TONY JOHNSON: Elmira 15-17.

HART, JOE: Syracuse, N. Y., Feb. 12-17; New Haven, Conn., 19-24.

THE WHITE YAGI: Plainfield, N. J., Feb. 12-13; Dover 14; New Haven, Conn., 15-17.

HOWARD, MAY (John S. Raymond, mgr.): Indianapolis, Ind., Feb. 15-17.

HYDE'S COMEDY: Jersey City, N. J., Feb. 12-17.

REVUE, SAETY: Lawrence, Mass., Feb. 15-17.

FRANCHE GAIETY GIRLS: Lawrence, Mass., Feb. 15-17.

GAY MASQUERADES (Gas Hill): New York city Feb. 12-17.

GYM MORNING GLORIES: Brooklyn, N. Y., Feb. 12-17.

GRASS WIDOWS: Detroit, Mich., Feb. 12-17.

GRASSHOPPERS BURLESQUE: Rochester, N. Y., Feb. 12-14.

DAVY, JAMES: Elmira 15-17.

TELEGRAPHIC NEWS

CHICAGO.

Attractions Announced—Doings of Player-folk at the Lakeside.

(Special to The Mirror.)

CHICAGO, Feb. 10.

We have had just two days of sleighing this week, and then the floods came and we swam for two days, while now we are skating in another freeze up. Nevertheless the theatres have been filled at every performance. At the Grand Opera House Children of the Ghetto has attracted very large audiences. Wilton Lackaye's magnificent portrait of the old rascal has won very high praise, while the acting of the well-balanced cast could not be bettered. Robert Edeson left early in the week to join Sarah Cowell Le Moyne, who opened in her new play at New Haven last evening. To-morrow night Arizona returns to the Grand for a week, and on Feb. 19 Mrs. Fiske's engagement in *Rocky Sharp* begins.

People who acquired "the M-Vicker habit" during the run of *Quo Vadis*, which, by the way, took \$67,000 in eight weeks, have been packing the theatre nightly since the arrival of the wonderful Kellar. He has but a single week, and to-morrow night Manager Litt brings back his big production of *Sporting Life* for a short run, after which Andrew Mack appears.

Francis Wilson put on Erminie at the Columbia for his last week. The Irving sale opened Tuesday with a long line and a ton of mail orders. The engagement begins Monday evening and is for three weeks. The first two weeks will be devoted to Robespierre and the last to repertoire.

Mr. and Mrs. Kendal have been pleasing large audiences at Powers' in The Elder Miss Blossom. Next week they will present, for the first time in America, Sydney Grundy's *The Greatest of These*. W. H. Crane will follow Feb. 19.

The Castle Square Opera company has had an immense week at the Studebaker with old Ed Trovatore. Next week La Traviata is the bill, and on Monday evening the three hundredth Castle Square performance in Chicago will be celebrated by the distribution of silver souvenirs.

Ted Lyons, the Nero of *Quo Vadis*, has sent me his photo in costume, lyre in hand, and has labeled it "the Scotch balladist." And I have also another reminder of *Quo Vadis* in the shape of a costume photo of Arthur Forrest as Petronius.

Paderewski did fairly well in his first two concerts here, and the Chicago Orchestra management arranged with him to appear at the Auditorium Thomas concerts this afternoon and evening.

Petschnikoff will appear at Central Music Hall next Saturday afternoon with his wife, who was a Miss Shober, of Chicago.

At the Durbaron Theatre next week the stock will follow *Trilby* with a revival of *A Gilded Pool*, and the Hopkins stock will give sixth anniversary souvenirs to follow *Chamberlain '81*.

To-morrow afternoon A Grip of Steel and A Romance of Coon Hollow will exchange places for the week, the former going to the Criterion and the latter to the Bijou.

Adolf Philipp, the clever German comedian, is still drawing well at the Lyric, where he opens his third week to-morrow in *The New York Brewer*. And a man who can play a New York Brewer for three weeks shows wonderful endurance.

After a big week of McFadden's Row of Flats at the Great Northern, the Rays will appear there to-morrow in *A Hot Old Time*.

Ben Hendricks in *A Yenine Gentleman* will follow *Midnight in Chinatown* over at the Academy of Music to-morrow.

Manager Ward, of the Alhambra, had a big testimonial last Monday night, The City of New York being the card.

Before long Manager Hopkins promises a big production of *Quo Vadis* by his stock company.

Martin Julian, who is a partner with Jim Hutton in the Lyric here, has secured a six-year lease of the Auditorium in Peoria, Ill., and is looking about for other theatres to conquer.

The Battle of Manila has had the longest and most successful run of any cyclorama seen here.

One night last week a crowd of about twenty-five men marched past the main police station of my district, and nearly every man carried a satchel. The close observer could see that each satchel was full of holes. The sergeant thought at first that it was a stranded minstrel company tramping into town, and all would have gone well had not a game rooster stuck his combed head out of a hole in one of the satchels and crowed lustily at the policeman. As a result, the troupe was "shadowed," and I had thirty-four chicken fighters before me in court the next morning.

"Biff" Hall.

BOSTON.

The Week's Bills—Proposed New Sunday Regulations—Elks' Benefit.

(Special to The Mirror.)

BOSTON, Feb. 10.

Next week will see a number of important changes of bills, but equally important attractions will remain additional weeks here, so that interest will be divided.

The only new production will be at the Columbia, where Mam'zelle 'Awkins, by Richard Carle and Herman Perlet, will be given by the company under management of Alfred E. Aarons. Paula Edwards will play the leading character, and the supporting company is well balanced.

A Stranger in a Strange Land will be another newcomer to Boston, but its engagement at the Park is for one week only.

Frank Daniels will open his engagement in The Amer at the Tremont, where he is a magnet for the regular patrons of the house.

John Drew will come to the Hollis with *The Tyranny of Tears*. The presence of Ida Conquest in his company is one of the novelties of the engagement.

Ward and Vokes will be at the Grand Opera House with their new play, *The Floor Walkers*, and with the Daly Sisters in leading characters.

The Bells of Hademere has made such a success at the Castle Square that it will be continued by the stock for another week at least.

The Great Ruby keeps up its successful engagement at the Boston.

The Girl from Maxim's will be continued at the Museum for at least a fortnight longer.

Blue Jeans will continue its Boston success with a production by the stock at the Bowdoin Square.

The Man Without a Country was a hit at the Grand this week with its cake-walk additions.

The last of the litigation in regard to the estate of the late John Stetson, the theatrical manager, has come, and the controversy is at an end. The case of Mrs. Katherine Shurley, who claimed to be the daughter of the late Mrs. Kate Stetson, came up in the equity session of the Superior Court, but she was not present and was not represented by counsel, and consequently the cases were thrown out of court and nonsuits were entered.

William H. Crane has already received the scenery of *David Harum* completed, although the play will not be produced before May.

The older have devised a beautiful scheme of graded theatre licenses, \$1,500, \$1,000, and \$500 respectively. They will call the managers to a conference next Monday, but meantime the papers have been reading them in a most emphatic fashion.

The Playgoers Club is a thing of the past. There was a balance in the treasury, but the members decided to disband. Rev. J. H. Wiggin was the president of this Phoenix-like organization which rose from the ashes of its namesake, whose five o'clock teas and exhibitions of real actors were the talk of the town.

Alfred E. Aarons was in town last week, and there was a revival of the rumor that he is to have a new theatre in this city. One paper had an interview with a man who was in Egypt at the time stating that the theatre would certainly be built.

W. B. C. Fox, who made one of the great hits in the Cadet theatricals this week, has received a number of offers from managers for professional positions, and his friends would not be surprised to see him go on the stage.

Mabel Spencer has been engaged as understudy for Leonora Ginito at the Castle Square.

Inc. Hammer Hards made a decided success at a recital given at Brattle Hall, Cambridge, this week. Mrs. Hards was one of the assistants, but she easily

made the hit of the evening by her capital bits of reading. I am waiting to see her make a monologue out of her imitations of famous actors. It should be a treat.

Grace Hanson, of *The Girl from Maxim's*, is a Lowell girl, and one night this week a large party of her friends in that city came down to see her play. Special cars were chartered going and coming, and the party was one of the largest that the Museum had ever known to come such a distance.

William Courtleigh's final week in Boston was a repetition of the social attentions paid to him and his wife by the many friends made during the summer at the Castle Square.

Christie Macdonald made a hit when she appeared at the Columbia in the title role of *Princess Chic*.

The Elks' benefit was a great success this week, and the big Boston was packed from noon to night. The chief feature was the balcony scene from Romeo and Juliet, splendidly acted by William Courtleigh and Percy Haswell, who were splendidly received. There were volunteers from every theatre, and the disappointments were few indeed. L. J. McCarthy, manager of the Park, was in charge of the stage, which accounted for the smoothness of the performance.

Grace Atwell has returned to New York.

PHILADELPHIA.

Few Changes at the Combination Theatres—Stock and Vaudeville Bills.

(Special to The Mirror.)

PHILADELPHIA, Feb. 10.

Richard Mansfield has drawn immense houses to the Walnut Street Theatre with *The First Violin*. For the second and last week, Cyrano de Bergerac, Beau Brummel, A Parisian Romance, Arms and the Man, Dr. Jekyll and Mr. Hyde are the announcements. The Belle of New York, Feb. 19.

Three Little Lambs caught on in great style at the Auditorium, captivating cultured audiences. It is considered the brightest and best played musical comedy of the season. Next week Hello, Bill, Manager Wm. J. Gilmore has completed his bookings for the rest of the season. All are first-class attractions equal to any that have appeared at this popular theatre.

The Park Theatre, with *What Happened to Jones*, had large patronage. In an excellent company George Larsen, Walter Lennox, Sr., Vivian Townsend, Dorothy Hammock and Juliet Sager were prominent. Three Little Lambs, at the Auditorium this week, will be transferred to this theatre, Feb. 12, for one week. The Kattenjammer Kids, Feb. 19. *Quo Vadis*, Feb. 26.

E. H. Sothern and Virginia Harned will begin their second and last week at the Broad Street Theatre on Monday with the first representation in this city of *The Sunken Bell*, for four performances, with The King's Musketeer for rest of the week. Annie Russell, Feb. 19. Julia Arthur, March 5.

The Rogers Brothers in *Wall Street* at the Chestnut Street Theatre, remaining another week. A Runaway Girl, Feb. 19.

The Man in the Moon inaugurates its second and last week at the Chestnut Street Opera House, Feb. 12. The cast, with the exception of Sam Bernard, is a disappointment. Mrs. Langtry, Feb. 19.

Michael Strogoff will be presented by the Duran-Sheeler Stock company at the Girard Avenue Theatre next week. Business this week with The Masqueraders has been at the top notch.

Forepaugh's Theatre for next week has *The Dancing Girl*, with Florence Roberts and John J. Farrell in the leading roles, supported by the stock company.

Remember the Maine will be the card at the National Theatre week of Feb. 12.

Shadows of a Great City is to be the offering next week by the Standard Theatre Stock company, with vaudeville between the acts. Mortimer Snow and Charlotte Tittell are established favorites at this house.

The People's Theatre will offer *Devil's Island* next week.

Dumont's Minstrels at the Eleventh Street Opera House will have a new burlesque, entitled *A Girl in Chinatown*. The boy soprano, the Poster Girl, and The Girl with the All-Burnt Hair are retained as special features. Patronage continues deservedly large.

Annie Fuehring, the eminent German actress, made a great impression with Gustave Amberg's company at the Arch Street Theatre this week. She appeared in *Maria Stuart* and *Deborah* to large audiences. To-night she appears in *Magnolia*.

Manager William J. Gilmore may be interested peculiarly in the new local baseball club now being organized by the American Association.

A big bill is announced at the Grand Opera House for next week. It includes Ezra Kendall, Mr. and Mrs. Sidney Drew, Waterbury Brothers and Tenney, the Three Poles, Grapewine and Chance, Clarice Vance, the O'Brien Trio, McCabe, Sabine and Vera, Williamson and Stone, and the Jacksons.

Milton Aborn's Opera company at the Star Theatre is constantly growing in favor.

Next week *Cavalierina Rusticana* and *Pinafore* will form the operatic portion of the continuous performance. In addition there will be a number of vaudeville acts.

At Keith's Theatre, Houdini, the King of Handcuffs, is creating a genuine sensation, causing more wonderment than any magician of modern times. His trunk mystery is a wonderful trick. The announcements for week of Feb. 12 are Camille D'Arville, Minnie Palmer and company.

Carl A. Haswin presents *A Lion's Heart* at the Lafayette Square, commencing Monday.

Carroll Daly, Charles Lee, E. A. Cromwell, George Beebe, Mrs. Haswin, and Helen Gilmore are members of the company.

The underlines for week of Feb. 19 are: The New National, E. H. Sothern; Columbia, *The Man in the Moon*; Lafayette Square, *Three Little Lambs*, and Academy of Music, *Devil's Island*.

A committee of Baltimore Lodge of Elks visited their Washington brethren during the lodge meeting and sprung a surprise in the presentation to the local body of a large, handsome, solid silver loving cup, the gift of Baltimore Lodge. It was in the nature of a return compliment, as Washington Lodge last year presented Baltimore with a silver water pitcher.

Accompanying the presentation was an invitation mounted in silver requesting the attendance of Washington Lodge as guests of Baltimore Lodge at the dedication of the latter's new lodge building on Washington's Birthday.

Willie Collier in Mr. Smooth during the past week at the Columbia played an excellent engagement.

The comedian by his quaint methods in quiet comedy met with thorough appreciation.

Mr. Collier is steadily growing as a popular favorite.

The Strakosch Opera company, that will return the last of the month to the Lafayette Square for a season of six weeks, will make its reappearance at the stock.

Washington Lodge of Elks will give a banquet at the Ebbitt House Feb. 12, in commemoration of the eighteenth anniversary of its establishment.

JOHN T. WARD.

CINCINNATI.

Great Success of *Quo Vadis*—Announcements for This Week.

(Special to The Mirror.)

CINCINNATI, Feb. 10.

The week just closing has been a gratifying one to all the managers and especially so to Messrs. Rainforth and Havlin, of the Grand, at which theatre *Quo Vadis* has broken the season record and has had as many people as the house could hold for each performance. An extra matinee was suggested for Friday, but the actors were not willing to stand the strain. Next week Odette Tyler will be seen in

Phantom of the Opera.

Shore Acres will be given at popular prices at the Walnut, beginning Sunday afternoon, with a cast that includes Charles Craig, Atkins Lawrence, and Marion Cullen.

The Pike next will put on one of its hits of last year, *An Enemy to the King*. The company has been greatly enlarged to give an adequate presentation to this play, and scenery has been specially painted.

Monday night each woman in attendance will be presented with a photograph of Lila Vale.

To-morrow afternoon at the Lyceum a star attraction is promised in Rose Melville as Sis Hopkins. Her coming here has been looked forward to with considerable interest, and a big house will undoubtedly greet her.

WILLIAM SAMPSON.

BALTIMORE.

Attractive Announcements All Around—The Landred-Strakosch Suit Settled.

(Special to The Mirror.)

BALTIMORE, Feb. 10.

Viola Allen and her company will present *The Christian* at Ford's Grand Opera House next week. The attraction following will be Sarah Cowell Le Moyne in *The Greatest Thing in the World*.

William A. Brady's company will appear in *Way Down East* at the Academy of Music. The play was

FRANK WORTHING.



Frank Worthing began his professional career only about ten years ago and then as assistant prompter in an obscure stock company in England.

His first important engagement was in support of Sarah Thorne, in whose company he rose from the smallest roles to those most prominent. In 1890 he joined Mrs. Patrick Campbell, first appearing with her as Orlando in *As You Like It*. Then he succeeded the late Charles Coghlan as leading man with Mrs. Langtry, with whom he was seen as Anthony, Orlando, Claude Melnotte, Charles Surface and Lord Clancarty.

An engagement followed with Charles Wyndham, after which Mr. Worthing came to America with Olga Nethersole. The late Augusta Daly promptly engaged him for his dramatic company here and he was seen in leading roles with Ada Rehan. A brief appearance followed in Sydney Rosenthal's *A House of Cards* and then Mr.

Worthing signed as leading man for the Frawley company, in which organization he made himself an established favorite on the Pacific Coast, playing a wide range of responsible roles with great success.

Last season he returned to New York and won much praise for his fine work in support of Annie Russell in *Catherine*. This season he began in the leading role in *Children of the Ghetto*, and he is now making a conspicuous hit by his excellent portrayal of the title-role in *David Belasco's comedy, Naughty Anthony*, at the Herald Square Theatre.

very popular on its former visit here and will doubtless repeat

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World.

LITTLE VIRTUE IN ADVICE.

THE MIRROR wishes to impress upon the growing generation the fact that it has no formula for stage aspirants to follow and to state that each young man or woman whose eyes are turned longingly toward the theatre must work out his or her own ambition.

Every day the mails bring to this journal questions from stage aspirants, and there is a monotony in the letters that suggests a hopeless mediocrity in most of their writers. A young man in Toledo asks, "Who can assist me in getting a footing on the stage?"

Another, in Philadelphia, inquires, "How can a young man get with a first-class company?" A Chicago youth inquires: "Will you please tell me how a young man without stage experience can get a position in opera or farce-comedy?" To the first it may be said that if his own ingenuity cannot assist him in getting a footing on the stage—presuming his belief that he has some aptitude for the stage is well founded—no advice will be of use to him.

The Philadelphia young man's ambition is indeed a soaring ambition. He would leap to the top at a bound. The fact that he has

not common sense enough to know that there is no place in a first-class company for a novice disposes absolutely of any hope that the profession may in the future profit by his joining it.

The Chicago youth's query is of the same sort. What miracle in the natural order of things does he expect to be performed in order that he,

"with no stage experience," may find a place in either of two branches of stage work, both of which require special natural gifts and one of which requires long training?

This young man would not, of course, write to a medical journal to inquire how he might become a practitioner without training or experience, or hope to become a lawyer at a leap. Yet he might as well

so write and hope as to expect that there is some password that will admit him to the stage fully equipped to take his place among the players. The country is full of

young persons that expect to get on the stage by hook or by crook, their egotism solacing them with the idea that once there they must succeed.

With this class of fool letters that comes to THE MIRROR is another class, which, though less immature, is also to be wondered at. A young woman in Boston, for instance, writes: "What is the best course to pursue in order to get on the stage? I am not an ordinary stage-struck person. My family were all at one time on the stage, and some of them are still there."

Why, then, does not this young woman ask the members of her family who are on the stage for advice as to how to get on the stage? Surely she is but hunting abroad

for water to drink with a natural spring at her very door. From a suburb of New York comes this: "I am a Scotchman lately landed in America, and have a fancy to try the stage. I made a fair reputation on the other side as an elocutionist and amateur actor. How shall I get a trial here?" This is a very good country for

foreign actors of ability, but not for ama-

teurs, unless they be titled. There is a theatrical industry on mercantile—or perhaps, more properly, on museum—lines here that exploits titled amateurs, and it would not, probably, balk at a man with a title, even if he were not even an amateur. But the poor amateur without distinctive cognomen has no advantage over the native amateur, whose lines are almost as hard, if he has professional ambition, as those of the pure novice. Besides, this Scotch sojourner does not disclose a vital ambition. He says merely that he has "a fancy to try the stage." He evidently looks upon the stage as a makeshift. He will not do. Any ambition that is to be commended must be based on an absorbing determination and impelled by enthusiasm. A mere fancy begotten by accident and lukewarmly pursued for a momentary purpose will not adorn the field to which it is directed nor benefit the man who pursues it.

A proposition original in terms but one of many of a kind comes from a young man in Springfield, Mass., who writes: "Would you advise a young man with a full, rich and well-trained bass voice to enter the theatrical profession?" Certainly not, if the voice be his only asset. With it and other necessary attributes he might become a good actor or an opera singer, but with it alone he would not amount to much on the dramatic stage and could not rise above a chorus position on the lyric stage. Without the other attributes this young man should not expect to do anything in the theatre, and he could not succeed even as an auctioneer unless an alert wit were his also.

The paths that directly or indirectly lead to the stage are almost as diverse as the persons that seek the stage. It often happens that the person fitted by nature for the stage and moved by an ambition vital enough to promise success finds the way to the theatre without specific advice, and even in spite of admonition against the theatre. If, instead of being fortunate enough to become a good actor, such a person should reach the pulpit, or appear at the bar with distinction, he would find use for many of the qualities of the actor, for your great preacher or your great lawyer—and perhaps even your great doctor—is but a great actor in another field.

ALDERMANIC BLACKMAIL.

THE MIRROR last week cited several cases in which theatres in minor cities have been embarrassed by the imposition upon them of excessive license fees by local lawmakers. In some cases boards of aldermen have in this way sought to punish local managers for refusing to give the members of such boards free access to the theatre at all times, and in all cases these lawmaking bodies have illustrated one of the unfortunate results of clothing small persons with a little authority.

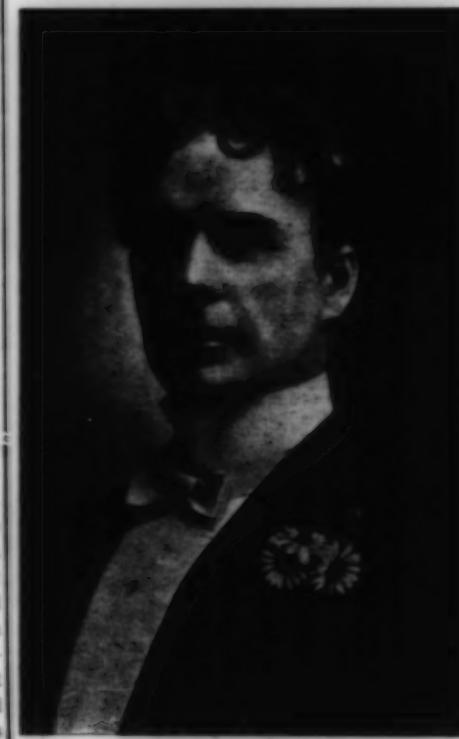
Petty politics and the exercise of personal spites in contemptible ways are not unusual among officials of small communities, but it is unusual to find aldermen in a large city pursuing such small game as a theatre pass persistently, or to see them maliciously seek to punish managers who refuse to issue passes upon demand. Boston, for instance, evidently has a board of aldermen that would grace any one of such small cities as Rome, N. Y., Wellington, Kan., Little Rock, Ark., or Mahanoy City, Pa., in all of which towns the governing boards have oppressed their theatres by imposing upon them license fees which the theatres cannot afford to pay, the animus in several cases being plainly based on personal grievance.

A reliable newspaper in Boston—the Transcript—announces that the aldermen of that city have a scheme on foot so to amend the ordinances as to require the payment by the theatres of annual taxes ranging from \$500 to \$1,500. The minimum sum is too large to impose on any theatre in Boston, and the maximum sum would be nothing less than a "hold-up" in the name of the municipality. It is said on good authority that for years, up to within a comparatively short time, the aldermen of Boston have used the theatres of that city to strengthen themselves with their constituents, demanding and receiving from managers many passes weekly to distribute among their henchmen. The managers, willing at all times to extend courtesies to the aldermen and members of their families—although there is really no reason why an alderman should have access to a theatre without buying tickets, as other citizens do—at last rebelled against the use of their enterprises for personal purposes by aldermen, and declined further to honor their demands for tickets. The proposed law is the retaliation.

An alderman has no more right to use the business of a theatre for his personal ends than he has to use any other business

in a city. As well might he demand of a clothing merchant garments with which to clothe his henchmen, or from a meat man or a grocer food for his friends. The press and the people of Boston ought to rally to the support of the theatre managers of that city and rebuke such brigandage.

PERSONAL.



EMERY.—Edwin T. Emery, whose portrait appears above, has won note in stock companies for a great variety of work. He is equally happy in serious, light comedy young men and eccentric parts, and is one of the most promising of the younger actors of the day.

BELASCO.—David Belasco has secured from the Century Company the dramatic rights to John Luther Young's Japanese story, "Madame Butterfly," which he means to stage next season. He went to Washington last week to talk it over with Yihguan Yachtna, the Japanese stage-manager, who will collaborate in the dramatization.

MCINTOSH.—Burr McIntosh's long standing suit against Henry C. Miner and Joseph Brooks for alleged breach of contract was dismissed last week in the Supreme Court in this city.

CALVE.—Emma Calve will leave this week for a brief rest in Florida.

MANSFIELD.—Mrs. Richard Mansfield (Beatrice Cameron) purchased last week her girlhood home in Troy, N. Y.

GOODWIN.—Mr. and Mrs. Nat C. Goodwin (Maxine Elliott) emphatically denied last week a report that Miss Elliott would star at the head of her own company next season.

PACKARD.—Mrs. Beaumont Packard is arranging to visit London early in the Summer to establish there a branch of the Packard Exchange. She will sail immediately after the Spring business is over, and will be in the British metropolis to witness the London debut of her daughter, Maude Winter, in the production of *Zaza*.

LANGTRY.—Mrs. Langtry visited the New York Stock Exchange on Thursday and sold to the delighted brokers very many tickets for her "concert tea," to be given to-day (Tuesday) at Sherry's. The proceeds of the entertainment will go to the Maine hospital ship fund.

HACKERR.—James K. Hackett in *The Pride of Jennie*, will follow Maude Adams at the Criterion Theatre.

FITCH.—Clyde Fitch has regained his health after a severe illness of several weeks.

THANHouser.—Edwin Thanhouser and Gertrude Homans were married on Feb. 8 at the home of the bride's parents in Brooklyn, N. Y.

BERNAM.—Sam Bernard is going to play the leading comedy role in *The Casino Girl*, scheduled to follow *The Princess Chic* at the Casino in a few weeks.

LACKAY.—From a glance at the London press notices of the recent production in that city of the Zangwill play, the acting of Wilton Lackaye as Reb Shemuel appears to have been the most artistic feature of the event, as viewed by the critics.

GREENE.—Walter D. Greene, who was especially engaged for six weeks by Clara Thropp to succeed Frederick Bryton as leading man, has returned to New York much pleased with his Ibsen experiment.

HILLIARD.—Robert Hilliard has abandoned his idea of starring in *Wheels Within Wheels*, having been unable to secure the play. Mr. Hilliard has therefore decided to play a few engagements in vaudeville this Spring, appearing in *The Littlest Girl*. Next season he will star in *Mr. Van Bibber*.

RANKIN.—Mr. and Mrs. Frederick Rankin sailed for Europe last Saturday on the *Patricia*. They will remain for some time in London, and after visiting the Paris Exposition, will attend the performance of the Passion Play at Obersaumergau and the Wagnerian festival at Bayreuth. They will return to New York in June.

HICKS.—Seymour Hicks may soon be seen in this city in *My Daughter-in-Law*, along with Ellaline Terriss, Fanny Brough and Herbert Standing, who also were in its London cast.

THE THEATRICAL TRUST.

A New Orleans View.

New Orleans Harlequin.

Did the gentlemen who entered into this trust to control the American stage do so out of a love of art or for the money that such a condition would insure them? If it has everything under control, will it seek to give the people the very best possible entertainment and art or the cheapest possible, compatible with public endurance? Will this trust in any way differ from any other trust, whose sole aim is the biggest amount of gain, which, arithmetically expressed, is the cheapest expenditure and the largest returns? I think the theatrical trust is not a whit less criminal than a combination of the press of the country would be. In spite of anything that may be said to the contrary, however we may regard the theatre as simply a place of entertainment, the fact remains that it is the great molder of public morals. Show me a community whose demand is for a prurient stage and I shall show you an immoral community. Show me a community which will support such a class of stage literature, and I shall show you one whose moral perceptions are being dulled to a greater extent than they were. Mr. Hapgood clearly tells how the selection of the plays entertaining the American public to-day is made by the trust. He shows how they are made. This city is one of many points where the trust has its tentacles. Nothing could more clearly indicate the justice of Mr. Hapgood's conclusions than the history of the present season here of the trust's theatres.

No Autocratic Control Wanted.

London Stage.

This paper has been the friend of organization for all interests of the modern stage, but organization does not mean monopoly, and an enthusiasm for measures well calculated to make the stage a more lucrative, more responsible and higher profession to follow must not be confused with any plan of autocratic trade control. A misfortune of the latter kind has befallen the American stage, which is now almost completely in the clutches of the Theatrical Trust. Particulars of this extraordinary octopus, which half a dozen persons have imposed upon the leading theatre and company proprietors in the States, were given a considerable time ago in the stage, and the dangers of it to free and vigorous trade were pointed out. An article in the new *International Almanac*, by Norman Hapgood, deals with the trust in terms of merciless exposure, yet with an almost scientific precision of statement, so close and clear is the exposition. Mr. Hapgood draws a very disturbing picture of the American stage under this almost incredible régime established for the aggrandizement of a few men. Here in England, it is needless to say, we want no organization upon these lines, which can only be fraught with disaster in the end.

Art Subservient to Money Making.

Duluth Evening Herald.

There are probably very few people in the Northwest that are aware of the far-reaching influence of the theatrical trust, and to what a great extent the "syndicate" controls the playhouses and the theatrical stars. Yet it is a fact that to-day the development of the drama in this country is wholly subservient to money-making interests, and to this may be ascribed the presentation of many plays that should never be seen in a respectable theatre. But a certain class of people crowd the theatres to see these plays in all their nastiness, the box-office reaps a golden harvest, and the "syndicate"—that is, the chief beneficiary—looks for more stuff of the same character.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

C. A. S., Chicago: Write to the dramatic agents.

J. J. C., Washington: THE MIRROR has no record of such a performance.

M. D. D., New Britain, Conn.: Eddie Girard is now in vaudeville.

J. A., New York: See answer to J. S., in THE MIRROR of Feb. 3.

An Old Stage: Write to George H. Broadhurst, 1358 Broadway, New York.

A. C. W., Berlin: Letters addressed to the correspondents you name in care of THE MIRROR will be forwarded.

Ned Warkum: Perhaps "Technique of the Drama," by Freytag, and "Art of the Stage," by Fitzgerald, will assist you.

S. K., Houston, Tex.: Pantomimes based upon the story of Jack and the Beanstalk have been produced for many years.

Inquirer, Wallaston, Mass.: The first *s* in the name mentioned is short, being correctly pronounced as in the *s* in the word *sope*.

A. B. C., New York: 1. Ada Rehan did not play in *A Runaway Girl*. 2. She is not playing at present.

H. L. BLACKLEY: Consult the "Correspondence" department of THE MIRROR for the weeks named.

Subscribers, St. Louis; W. J. B., New Haven, and L. S. G., New York: Address in care of THE MIRROR.

W. B., New Orleans; and B. E. C., Stockton, Cal.: "Players of the Present" is a publication of the Dunlap Society of this city and is issued for circulation only among the members of that society.

O. R. W., Evansville, Ind.: 1. There is no such school. 2. Mary Manning has played all this season with Daniel Frohman's stock company. 3. Nat C. Goodwin did not play on Jan. 14, which was a Sunday.

M. B.: 1. Viola Allen played *The Christian* at Syracuse, N. Y., Sept. 4-6, and at Rochester, Sept. 7-9, 1890. 2. Her managers are Lisbler and Company.

D. C.: The Little Minister was first played at the Lafayette Square Opera House, Washington, on Sept. 13, 1897, and was presented at the Empire Theatre, New York, two weeks later. The London production was made early in November, 1897.

Winnipeg: John Webster disappeared on Nov. 19, at Buffalo, N. Y., and has not been seen since. A man, said to have resembled Mr. Webster, was seen to leap into the Niagara River on Nov. 20 and the recovery of the body has not been reported.

S. S., New York: Edward J. Morgan played John Storm during the Knickerbocker Theatre run of *The Christian* until and including Nov. 16, 1898. He was succeeded on Nov. 17 by Joseph Haworth. The run ended at the theatre named on Nov. 19, 1898.

W. M. P., Washington: Robin Hood was first sung by the Bostonians at the Chicago, Ill., Opera House, June 9, 1890, with this cast: Robin Hood, Edwin Holt; Littlejohn, W. H. McDonald; Will Scarlet, Eugene Cowles; Sheriff of Nottingham, H. C. Barnabas; Maid Marian, Marie Stone; Allan-a-Dale, Jessie Bartlett Davis; Annabel, Carlotta Macanda; Dame Durden, Josephine Bartlett; Guy of Gisborne, P. M. Long; Mark o' the Mill, A. H. Nichols.

G. H. C., Albany: 1. A Game of Cards, an adaptation of *Une Partie Fine*, was first presented in New York at Daly's Theatre on April 16, 1898. It was the property of the late Felix Morris. 2. Richard Mansfield appeared in *Les Manteaux Noirs* at the Standard Theatre, New York, on Sept. 27, 1893, and in *A Parisian Romance* at the Union Square Theatre on Jan. 11, 1893. 3. Otis Skinner toured at one time as leading man to the late Margaret Mather and played Romeo to her Juliet.

THE USHER.



The poster that has been made about Sapho has resulted in arousing a remarkable degree of prurient curiosity, a singular indication of which is the sale by street hawkers of cheap editions of Daudet's novel, cried as the "suppressed book!"

When Rejane acted a far better dramatization of "Sapho" a few seasons ago at Abbey's Theatre the production did not create even a ripple of protest. Of course, Rejane used the Daudet and Belot version, wherein the spirit of the novel was preserved and in which no attempt was made to accentuate the element of vice.

Had the sensational newspapers assailed Miss Nethersole's Sapho in advance for pay, the form of advertising could not have been more effective in attracting the mob that is always on hand when anything lecherous or nasty is promised. Whatever their motive they adopted the course that assured audiences of curiosity seekers.

As matters stand, the producers of Sapho and the newspapers that attacked Sapho stand about on the same moral level as the hucksters who vend Daudet's literary masterpiece in front of the theatre on the theory that it is a pornographic book.

There has been no "crusade" against Corolie and Company, Dressmakers, produced simultaneously with Sapho. The writers who noticed its opening at the Madison Square handled it gingerly.

And yet in the whole repertoire of objectionable French farces it is probable that there has never been one so inherently filthy as Corolie and Company. Even in Paris and at the Palais-Royal it aroused protest.

The removal of superficial dirt in the process of "adapting" this piece for the American stage has not affected its basic quality, and yet, with significant unanimity, the vileness of the play was glossed over by the critics even in their descriptions of its plot and incidents.

No more striking illustration of the peculiar attitude of the New York press at the present time could be found than the parallel treatment of Sapho and Corolie and Company affairs.

The Philadelphia *Bulletin* says that the edict, noted last week in this column, to charge double price hereafter for admission to the gallery of the Broad Street Theatre resulted from the conduct of the "gods" a short time ago during a performance of *The Girl in the Barracks*.

As the *Bulletin* remarks: "We can hardly expect the galleries to exhibit a fine and docile deportment when they listen to such speeches as were deliberately written into *The Girl in the Barracks* to tickle the sense of the salacious and when the modesty of woman was made the theme of depraved and abominable jest. These are things which are not the object of complaint simply from the fastidious. They are beginning to give rank offense even to the tolerant and easy going, and they make it difficult for those who are the firmest friends of the theatre, as an institution, to defend it from the assaults of its enemies when they single out these instances of the spirit of licentiousness in the speech, innuendo and conduct of women capering about in the roles of gay and frisky young bawds."

It may be bad taste for the Philadelphia gallery to indulge in boisterous and unruly conduct, but with the example of departure from decency before the footlights, is the tendency either particularly reprehensible or particularly surprising, after all?

The American Dramatists Club has issued a circular letter in the interests of the extension to other States of the law enacted by the New York Legislature making unauthorized performances of non-copyrighted plays a misdemeanor.

The Club asks the assistance of all concerned in the theatre business and of all friends of the stage to join issue in its commendable effort to further safeguard dramatic property.

The form of the proposed law is as follows:

An Act relating to the public representation of dramatic plays and musical compositions.

Any person who causes to be publicly performed or represented for profit any unpublished or undedicated dramatic composition or musical composition known as an opera, without the consent of its owner or proprietor, or who, knowing that such dramatic or musical composition is unpublished or undedicated and without the consent of its owner or proprietor permits, aids or takes part in such a performance.

once or representation, shall be guilty of a misdemeanor.

The measure is thus described by the officers of the Club: "The statute proposed creates neither a new form of property nor a new offense. The ownership of unpublished dramatic and musical compositions under the common law has been established by the uniform decisions of our State courts, based on the legal precedents of centuries; and the offense of using such compositions, without the consent of their owners, has been recognized by injunctions and other legal processes in nearly every State of the Union. The only desire of the American Dramatists Club is, that the actual general law of the land; as it now stands in our common law, shall be made practically efficient everywhere; by provision for the suitable, adequate and definite punishment of dishonest men, as in the case of any other legally recognized property."

FRANK MCKEE'S INTERNATIONAL SCHEME.

Mr. and Mrs. Frank McKee (Isabelle Coe) and their daughter arrived in New York on Thursday, after spending two months in Europe. While abroad Mr. McKee concluded arrangements with George Musgrave and another by which a new firm, McKee and Musgrave, has come into existence to cut a figure in an international way. They mean to establish a circuit of theatres in this city, London and Australia, whereby they may send certain American successes to the

THE SPECULATORS.

Job E. Hedges, representing two or three theatre managers, appeared before an aldermanic committee on Thursday last and urged the adoption of an ordinance imposing a license fee of \$150 on theatre ticket speculators, and also providing that every speculator should have the written consent of the manager of each theatre at which he should sell tickets. A large delegation of speculators with a lawyer, appeared to oppose the proposed measure, and objected particularly to the provision for managerial consent. Mr. Hedges said the city also should prevent speculators from crowding about theatre entrances to ply their trade.

"How far from the entrances should they be kept, do you think?" asked the speculators' lawyer.

"Oh," replied Mr. Hedges, "I think about 100 miles is about right."

The aldermanic committee heard arguments, but did not announce a decision.

ACTORS' CHURCH ALLIANCE SERVICE.

The fifth regular service of the Actors' Church Alliance will be held next Sunday afternoon at 4 o'clock in the Amphion Theatre, Bedford Avenue, Brooklyn. The service will be conducted by the Rev. Dr. Darlington, accompanied by the vested choir of Christ Church, Brooklyn. Addresses on the general subject, "The Aims and Objects of the Alliance," will be made by the Rev. Walter E. Bentley, General Secretary of the association, Rev. Gilbert A. Shaw, Rev. Howard Wilbur Ennis, and Rev. Sydney Herbert Case, of the Episcopal, Congregational and Reformed churches respectively. F. F. Mackay, Henrietta A. Keyser, and others of the Alliance Council will also deliver addresses. All members of the Alliance and of the profession, together with all friends of the theatre, are cordially invited to

CHAT WITH A MASTER MUSICIAN.



LUDWIG BREITNER.

Ludwig Breitner, the foremost pianist of Paris, holding as a teacher a position in the musical world equal to that of Leschetizky; a composer, too. Ludwig Breitner has come to New York. He knows but little of the English language and less of the customs here, yet with the cosmopolitan spirit that is the musician's birthright he is as much at home in America as in Germany, Italy or France. His art—the art that appeals to all humanity with ears to hear—is his passport to every land, and so, not as an alien, but as a fellow citizen with humankind at large, Ludwig Breitner is welcomed in New York.

A MUNICH reporter called upon Herr Breitner one evening last week at his studio in the Metropolitan Opera House. The door bearing his name stood half ajar when the visitor reached it, and through this slitway poured out a flood of melody too precious to be stemmed. The reporter, with his hand upon the knocker, turned eavesdropper for the nonce, and drinking eagerly from the melodic stream he learned far more of Ludwig Breitner's art than the tongue of the artist himself might tell. The unseen pianist behind the door, unconscious of his audience of one, played on until the gentle resolution of the final chord died away in the dusky cavern of the corridor. Then the metallic rap of the brass knocker brought an answering "Entrez" from within, and the man of pens was cordially greeted by the man of ivory keys.

A small man he is—this master musician of the Old World—a sturdy, frank-eyed man, with all of the graceful strength and none of the affectation of his art. He welcomed his caller in the language of Wagner, and then, seeing that his words were but little understood, he tactfully changed his speech to that of France.

"I am but three months in America," he said, seating himself in a huge wicker chair at the fire-side, "and I like your country immensely." Thus do visiting foreigners well primed for American interviewers, invariably answer the traditional question that in these days is but rarely asked. Ludwig Breitner, however, showed that his words were sincere by quickly giving reasons for his liking for the country.

"I find here," he continued, "a wider interest in good music than obtains in the European capitals. The American, with his passion for artistic advancement, studies, patronizes concerts and the opera, and shows a breadth of interest in music that surprises me as much as it delights me. Since coming to this, to me, New World, I have played with the Boston Symphony Orchestra and with the Kneisel Quartette, and the audiences have been larger and more enthusiastic than one could see in Paris.

"The American musicians—the composers and instrumentalists—seem to me to be progressing wonderfully. Of the work of your several young men of promise I know best the compositions of MacDowell, and have frequently played them in concert abroad."

"Are you going to devote yourself to concert work here?"

"Yes, to an extent. I am to play at the Waldorf-Astoria on Tuesday night. It will be my first orchestral concert in New York. But particularly my work here will be in teaching professional artists. I shall remain until June certainly—possibly much longer."

At this juncture the brass knocker sounded again, and this time, in response to the cheery "Entrez," entered Samuel Sosnowski, a pianist long a resident of this city. The conversation turned to the subject of Ludwig Breitner's compositions, which are few, yet rarely beautiful.

"Two of them will be played on Tuesday night by the orchestra, under Gustave Hinrichs' direction," said the composer, "and I hope that ere long my music drama, *Jean Marie*, may be played in one of the theatres here. It was very successful in France, as perhaps you may recall. Before you go I will play some of the music for you."

"First," said the reporter, "will you not tell me more about yourself?"

"Ah," replied Ludwig Breitner, "I am bad at doing that. But M. Sosnowski knows. Ask him."

Being thus appealed to, Samuel Sosnowski, speaking in English lest his complimentary words might be interrupted by the modest musician, said: "Ludwig Breitner honored the city of Trieste by being born there. He was the pupil of Rubenstein and Liszt, and during his eighteen years in Paris he rose to the highest position possible, as a teacher and performer, in that city. He gained the exalted post of director of the Philharmonic Society of Paris and his fame—"

"Enough, enough!" interrupted Ludwig Breitner, guessing at the meaning of the English words. "I am going to play something of *Jean Marie* to you." Then, taking his seat before the instrument that he commands so perfectly, the master musician painted in color tones the scenes, the action, the deepest feeling of the drama. His hands moved now lightly, now tenderly, now almost fiercely over the keys, and the obedient piano seemed to borrow the voices of all the instruments of an orchestra to realize the imaginings of the player. The reporter took his leave at last, regretfully; and again from behind the half-closed door came the flood of melody, this time the melody of Ludwig Breitner's own devising, the melody of *Jean Marie*.

RECITAL AT THE WALDORF.

Artemisia Bonan gave a recital at the Waldorf-Astoria last Tuesday afternoon before a friendly audience. Among other selections she gave a scene from Shakespeare, one of Uncle Remus' dialect stories, and Kipling's "The Absent Minded Beggar." She was assisted by Ferdinand Himmelfrich, pianist.

ENGAGEMENTS.

John Rutz, Jr., to go in advance of Dorothy Lewis in *Hearts of the Blue Ridge*.

Wilbur Higby, now playing the heavy in *The Cherry Pickers* for the lead in the same play next season.

William G. Stewart, for Aunt Hannah.

Sadie Stringham, for Samantha Huggins, in *The Village Postmaster*.

Nina Morris, for the Pudd'nhead Wilson company.

Cuyler Hastings, for the Prince, in *The Great Ruby*.

William Warrington, as business-manager, with the Pudd'nhead Wilson company.

Carlton and Campbell, for *A Cherry Tree*.

Nellie Florida, for *A Woman in the Case*.

Harry Nowell, for *Qo Vadia*.

antipodes and bring them back via the English capital.

To this end, Mr. McKee has secured already the Australian rights to *Zaza*, *On and Off*, and *Sherlock Holmes*, and he hopes to prevail upon William Gillette to go to Australia in the last named play. Negotiations have been begun, too, with a view to an Australian tour for the Alice Nielsen Opera Company, but nothing definite has been decided in this matter. In Berlin Mr. McKee acquired the American rights to the successful musical comedy, *Im Himmel Hof*, which may be shown here next season.

Besides, he has secured the dramatic rights to Paul Leicester Ford's popular novel, "Janice Meredith," which Edward E. Rose is to adapt for the stage, and he will have an interest in Charles Hawtrey's American tour, beginning next year.

MUSIC NOTES.

Victor Thrane's series of "high-noon" concerts at Sherry's were begun on Feb. 6 with Alexander Petschek and Elsa Ruegger as soloists.

Ethel Newcomb gave her second successful piano recital at Mendelssohn Hall on Feb. 6.

A concert in aid of the Dewey Arch fund occurred at Carnegie Hall on Feb. 6. Edward Bo-Rouke, Madame Gadski, Cleo-entine de Vere-Sapio, and the Graetorius Society sang.

Henry Wolfson sailed for Europe on Feb. 7.

Alexander Petschek, the violinist, Elsa Ruegger, the cellist, and Aline Lachauze, the pianist, appeared last Wednesday afternoon at Mendelssohn Hall before one of the largest audiences that has gathered there this season. The three distinguished musicians were received with enthusiasm and after the final number, which was Tchaikovsky's Trio, Op. 50, they were recalled again and again. The recital was given under the direction of Victor Thrane.

M. Alvarez sailed for Europe on Feb. 8, having concluded his engagement with the Maurice Graetorius company. M. Cornobert, now in Havana, has been engaged as his successor, joining in a few days.

The Kaltenborn String Quartette gave an interesting concert at Mendelssohn Hall on February 7, with Katherine Isabel Peltz as soloist and Ward Stephen as accompanist.

Pol Plancon will sing at the Bayreuth Festival this year for the first time, appearing as Gurnemane in *Parsifal*.

Open time at Clark Opera House, Toronto, Ontario, after April 1. Address Mgr. E. C. Clark.

attend. The offering will be devoted to the work of the Alliance.

HELEN KEATING.

Four years ago Helen Keating, a young society debutante, decided to go upon the stage. There was nothing Ibsen-esque in this decision. Miss Keating had not had time to discover how "low" society is, and she did not become an actress for the purpose of holding its doings up to the scorn of the universe. Both spheres appeal to her, and she is a favorite in each.

Miss Keating was first engaged to play Lucy Hawkesworth in *The Girl I Left Behind Me*, in which part she scored a distinct hit. Her second season was spent in Roland Reed's company.

Last year she traveled in Italy, and this year began her season in Jacob Litt's Zorah company.

At present Miss Keating is playing most successfully the role of Madame Blanche de Soisy in *The Surprises of Love*, at the Lyceum Theatre.

A SUCCESSFUL BENEFIT.

The Fifth Avenue Theatre was literally jammed to suffocation on Thursday afternoon last, when a benefit for the orphans and destitute children under the care of the Missionary Sisters of the Sacred Heart was given, under the direction of Augustus Pitou, the theatre being donated by Edwin Knowles. The programme included Louis Mann and Clara Lipmann, in an act of *The Girl in the Barracks*; one act of *The Countess Chiffon*; the second act of *Way Down East*; Chauncey Olcott, in the fourth act of *A Romance of Athlone*; and Robert Rogers and Louise Mackintosh, in a comedietta called *A Matrimonial Ad*, by Ernest Lamson, which is reviewed elsewhere.

THE ELKS.

A committee has been appointed at Kingston, N. Y., to arrange for the institution of a new lodge in that city. Fifty charter members have signed the list.

La Porte, Ind., Lodge, No. 336, gave a smoker Feb. 1 at Lay's Opera House that was attended by over 200. A fine vaudeville programme was rendered by professionals from Chicago.

Jamesstown, N. Y., Lodge, No. 332, initiated thirty-seven members recently.

CURRENT AMUSEMENTS.

Week Ending February 17.

Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.), A Wise Guy. OLYMPIA (Third Ave. bet. 29th and 30th Sts.), The Knickerbocker Burlesques.

HARLEM OPERA HOUSE (125th St. bet. Seventh Ave.), JAMES K. HACKETT in RUPERT OF HENTZAU.

HARLEM MUSIC HALL (125th St. bet. Seventh Ave.), VAUDEVILLE.

MINER'S (2nd St. bet. Lexington Ave.), VAUDEVILLE. PROCTOR'S (4th Ave. bet. 6th and 7th Sts.), THE AMERICAN, CONTINUOUS VAUDEVILLE 1:30 to 11:30 P. M.

CARNEGIE HALL (8th and 57th Sts.), BROADWAY TO TOKYO—4th Week—23 to 31 Times.

CRITERION (Broadway and 44th St.), MAUDIE ADAMS IN THE LITTLE MINISTER—2d Week—20 to 25 Times.

THE VICTORIA (Sixth Ave. and 42d St.), CHRIS AND THE GIRL IN THE LAND—5th Week—25 to 30 Times.

THE REPUBLIC (66-311 West 22d St., adjoining The Victoria) new building.

AMERICAN (Eighth Ave., 42d and 43d Sts.), MARITANA. MURRAY HILL (Lexington Ave. and 41st St.), THE PRIVATE SECRETARY.

BROADWAY (Broadway and 41st St.), BEN HURN—12th Week—9 to 9 Times.

MENDELSON'S (2d St. bet. 11th and 12th Sts.), FRIENDS SINCE '85.

EMPIRE (Broadway and 40th St.), BROTHER OFFICERS—3d Week—9 to 10 Times.

METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.)—9th Week—MAURICE GRAN OPERA COMPANY.

THE CASINO (Broadway and 29th St.), THE PRINCESS CHIC—1st Week—1 to 4 Times.

KNICKERBOCKER (Broadway and 38th St.), NAT C. GOODWIN AND MAXINE ELLIOTT—8th Week—WHEN WE WERE TWENTY-ONE—2d Week—9 to 17 Times.

HERALD SQUARE (Broadway and 39th St.), NAUGHTY ANTHONY—6th Week—41 to 49 Times.

GARIBOLDI (39th St. East of Sixth Ave.), WILLIAM GILLETTE IN SHERLOCK HOLMES—10th Week—10 to 12 Times.

KOSTUME & MIA'S (145-149 West 24th St.), ROUND NEW YORK IN EIGHTY MINUTES—Revival—2d Week—9 to 17 Times.

SCHLUK (112 West 24th St.), Opening Announced for Feb. 26.

MANHATTAN (286 Broadway), ANNA HELD IN PAPA'S WIFE—13th Week—9 to 10 Times.

THIRD AVENUE (13th Ave. and 31st St.), FALLEN AMONG THIEVES.

BILJOV (12th Broadway), MAY IRWIN IN SISTER MARY—12th Week—11 to 12 Times.

WALLACK'S (Broadway and 30th St.), OLGA NETHERSOLE IN SAPHO—20 Week—8 to 15 Times.

DALY'S (Broadway and 30th St.), THE AMBASSADOR—2d Week—9 to 12 Times.

WEBER & Fields (Broadway and 22d St.), THE WHIRLWIND—11th Week—28 to 124 Times—BARBARA FIDGETT—11th Week—28 to 30 Times.

COMIQUE (Broadway and 29th St.), GUS HILL'S VANITY FAIR.

FIFTH AVENUE (Broadway and 29th St.), MILLE. FIFI—Revival—1st Week—1 to 4 Times.

THE GARDEN (Madison and 29th St.), MRS. HAMILTON IN THE DEGENERATES—5th Week—9 to 10 Times.

MADISON SQUARE AND GARDEN (Madison and Fourth Aves. 26th and 27th Sts.), THE AMBASSADOR—2d Week—9 to 12 Times.

MINER'S (612-614 Eighth Ave.), THE BENT-SANTLEY COMPANY.

MADISON SQUARE (22d St. bet. Broadway and 23d St.), COUSINS—2d Week—9 to 12 Times.

LYCEUM (Fourth Ave. and 36th St., bet. 35th and 38th Sts.), THE SURPRISE OF LOVE—4th Week—25 to 35 Times.

EDEN MUSICAL ST. (Sixth Ave.), FIGURES IN WATER CONCERTS AND VAUDEVILLE.

PHACTON'S (22d St. bet. Sixth and Seventh Aves.), CONCISSOUR VAUDEVILLE—12:30 P. M. to 11:30 P. M.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.), SHENANDOAH.

CHICKERING HALL (Fifth Ave. and 16th St.)—Closed.

REVUE PLATE (Southwest cor. 15th St.), DEBRA AND CO. IN GERMAN.

FOURTEENTH ST. (149th St. bet. Sixth Ave.), CHAUNCEY OLcott IN A ROMANCE OF ATHLONE—Revival—3d Week—17 to 20 Times.

KEITH'S (East 14th St. ar. Broadway), CONTINUOUS VAUDEVILLE—12:30 P. M. to 11:30 P. M.

ACADEMY (14th and 15th Sts.), WAY DOWN EAST—2d Week—10 to 12 Times.

TONY FANTONE'S (Ironbound Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 P. M. to 11:30 P. M.

DEWEY (125-126 East 14th St.), HARRY MORRIS' TWENTIETH CENTURY MAIDS.

STAK (Broadway and 18th St.), THE GREAT TRAIN ROBBERY.

GERMANY (147 East 9th St.), SEASON OF OPERA IN GERMANY.

LONDONG (25-26 Bowery), THE KNICKERBOCKER BURLESQUES.

PEOPLES (19-20 Bowery), THE HEBREW DRAMA.

MINER'S (16-18 Bowery), THE MERRY REBELS.

TRALIA (18-19 Bowery), THE HEBREW OPERA DRAMA.

CHINESE THEATRE (Boys St.), THE CHINESE DRAMA.

Borough of Brooklyn.

ACADEMY OF MUSIC (125 to 194 Montague St.), FAIR, (300 Fulton St.), Closed.

HYDE & BERNAN'S (340-352 Adams St.), VAUDEVILLE.

NOVELTY (Driggs Ave. and South 4th St.), VAUDEVILLE.

GRAND OPERA HOUSE (Elm St. bet. Fulton St.), THE VILLAGE FESTIVAL.

LEE VAUDEVILLE ACADEMY (Loc Ave., opposite Taylor St.), Closed.

UNIQUE (186-196 Grand St.), FRED RIDER'S MOULIN ROUGE BURLESQUES.

CRITERION (Grand Ave. and Fulton St.), Closed.

THE AMPHION (457-481 Bedford Ave.), HIS EXCELLENCY, THE GOVERNOR.

STAR (60-62 Elm St. bet. Fulton St.), MINER'S AND VAN'S BOHEMIAN BURLESQUES.

EMPIRE (10-16 South 2d St.), THE GAY MORNING GLORIES.

COLUMBIA (Washington, Thirty and Adams Sts.), HENRY MILLER IN THE ONLY WAY—3d Week.

GAYETY (Broadway and Madison St.), ANDREW MACK IN THE LAST OF THE ROHANS.

LYCEUM (Montague Ave. and Leonard St.), THE LAND OF THE MIDNIGHT SUN.

BIJOU (Smith and Livingston Sts.), MISTAKES WILL HAPPEN.

MONTAUK (25-27 Fulton St.), THE BELLE OF NEW YORK.

MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

AT THE THEATRES.

Irving Place—Als Ich Wieder kam.

Comedy in three acts by Blumenthal and Kadelburg. Produced Feb. 6.

Wilhelm Giesecke, Dr. Otto Siebold, Max Hanauer, Julius Strobl, Ada Merito, Otilie, Franz Kierschner, Gisela Pfeiffer, Anna Leonard, Meta Buenger, Gustav von Seyffertitz, Sophie von Zieck, Assessor Bernbach, Emmy, Attorney Arndt, Keroldi, Piccolo, Therese, Carl Fischer, Coachman.

Als Ich Wieder kam (When I Came Back), which had its initial performance on Feb. 6 at the Irving Place Theatre, is a sequel to Im Welschen Ross, familiar to English speaking audiences under the title of At the White Horse Tavern.

This idea of arranging sequels to plays, while comparatively novel and offering literally endless possibilities, might, it would seem, become a trifling dangerous to sustained interest. There may be between the case of the complacent Chinaman who shuffles nightly to his theatre, where the performance is of several weeks' duration, and the average American, who is bored by a three hours' performance, a breach it is possible for the sequel play to cover. One such successful effort is the three-act comedy Als Ich Wieder kam.

The first act is placed in Berlin and serves to reintroduce the pieb manufacturer, Giesecke, and his daughter and son-in-law just starting off for a summer vacation in Norway. The two men have grown very tired of one another, and each decides in the interest of his own comfort to surprise the other by giving up the journey at the last moment. Each writes to the other at Hamburg, where they were all to have taken steamer, of a sudden-change in plan. The young husband has the brilliant idea to carry his wife off to the White Horse Tavern, in the mountains, where they first met. And off they go.

The father-in-law has the no less brilliant idea to wander away with his old friend, Hinzemann, for a quiet summer at the White Horse Tavern, where he has spent so many pleasant holidays. And they go. The complications arising from this situation go largely with the addition of a bit of sentiment, to make up the play. The dialogue is bright, the action does not lag, and the setting is the familiar pretty one of the mountain inn and the lake.

There was no change in cast wherever the characters were held over from the former play, and each performer upon his or her entrance was greeted as an old friend. Everybody seemed

to enjoy the play, and the audience went home in a very good humor.

Max Hinszner repeated his capital impersonation of the crusty Giesecke, one of the best portrayals of comedy old man that has been given to us. Anna Braga was again the most charming Josephine of all, excelling the Americans that have played the part by a dainty, sweet performance that leaves out the note of almost "toughness" distinctly emphasized by Amelia Bingham and Annie Sutherland in At the White Horse Tavern. Once more was Franz Kierschner a lovable old Hinszner, trying fairly in the part with the old Feltis Morris, who originated it in English. Julius Strobl as before compared excellently with Joseph Holland, and Richard Bennett as Siebold. Ada Merito scored delightfully again as Otilie, the part first played so charmingly in English by Miriam Nesbitt, and Gustav von Seyffertitz repeated his hit as the ardent Leopold Brand, admirably duplicated in English by Frederick Bond. There were new roles capably enacted by Anna Leonardi, Meta Buenger, and Rudolph Klein-Rohden, while the smaller roles were all well cast.

Director Conried staged the comedy with the same beautiful mounting that distinguished Im Weisses Ross, and he is to be congratulated upon a double success unique in our stage history, as well as upon his keen discernment in securing a fitting sequel to the most delightful comedy that he ever found for his excellent company.

Fifth Avenue—The Countess Chiffon.

Comedy in four acts, adapted by Harry St. Maur from the French. Produced Feb. 6.

Alix	William Harcourt
Adelle	Grace George
La Duchesse De Ligne Drot	Henrietta Osborne
Eugenie	Bijou Fernandez
Marie Flamaran	John Blair
Rose	Eliza Salville
Achille Bouqueret	Walter Clifford
Stephane Baudouin	Frank Hatch
Le Marquis De Froidot	Edgar Walton
Pierre	A. L. Traherne
Madame De Noiret	Vivian Odgen
Annette De Noiret	Ruth Copley
Marie	Affie Warner
Madame Dumont	Betha Tuckman

At the Fifth Avenue Theatre there was presented on Feb. 6, for the first time here, a four-act comedy. The Countess Chiffon, adapted by Harry St. Maur from the French. It proved to be one of the most notable failures of the season. Its story concerned the affairs of Adelle, Countess D'Abanon, familiarly called "Chiffon" for no apparent reason. She is a flighty young person, and her husband, Alix, neglected her sadly, preferring the society of courtesans and others indigenous to Paris. Annoyed by this arrangement, the Countess contrived to meet an old sweetheart, Stefan, at the studio of Marie Flamaran, and each viewed the other with favor.

The scene shifted to the home of the Countess.

She had invited Flamaran to call with sundry idiotic persons in whose company she sought to forget her husband's neglect. With Flamaran she was failing more and more in love. Scandal of some sort loomed up to disgrace the Count, and he announced that he would leave for Berlin, and would take her with him. She rebelled. She did not choose to leave Paris and Flamaran. The Count, after mildly threatening, turned to commanding. Dictatorial measures were distasteful to her. She sent for Flamaran to protect her against her husband. The painter came, but apparently was unable to decide just where he stood in the case. The Count, in a vehement tirade, rebuked the invader, and the Countess

again the action changed to the Count's cottage in the Ingadale, where the Countess has just regained her health after a long illness, during which the Count had attended her constantly. Her old admirers arrived to worship her, and every opportunity was given to them. But her heart had no more use for them, she had learned to love her husband. Flamaran appeared and was sent away. Husband and wife were left together, presumably to live happily ever after.

This archaic story was revealed in stolid, mechanical dialogue without a single line that might pretend to cleverness or boast of any quality above hopeless mediocrity. The language was distinctively American, not even so foreign as the English, and the characters were all drawn without skill, strength, certainty or color. To point out the defects were a task so comprehensive that one must hesitate to begin. To mark the parts that were not defective would require much less of time—in fact, no time at all. The play was absolutely stupid, commonplace and unnecessary.

Grace George, featured in the posters, was sadly overweighted by the role of the Countess. She is a pretty ingenue, quite unfitted to parts that call for a display of feeling or diversity of expression. Miss George wore some gowns that were very beautiful, but gowns are not everything. Ella Salisbury, as Flamaran's model, a little role in the first act, gave the best and most consistent performance of the evening, contriving to infuse spirit and character into a part of most limited opportunities. The play might have been more tolerable, and certainly more consistent, had she been introduced in later scenes. Henrietta Osborne was an impossible Duchess, Bijou Fernandez, an unhappy friend of the Countess, and Affie Warner a pretty, graceful maid.

William Harcourt, made-up with blue hair, did perhaps all that was in the power of mortal man for the woful role of the Count. John Blair played Flamaran in his solem, lugubrious, pensive fashion, walking in circles, reaching for chairs, keeping his hands in his pockets, and employing all his other mannerisms that ill become an actor of his intelligence. J. G. Salvile was a boisterous sculptor; Walter Clifford was noisy and altogether terrible as Stefan, and the lesser roles were acted badly whenever chances for acting appeared.

The stage-management would have reflected glory upon the average amateur entertainment. Singarily enough, the programme described the play as "a drama of serious social interest."

At Other Playhouses.

Owing to the necessity of sending this number of The Mirror to press earlier than usual on account of Lincoln Day, the reviews of Monday night's performances will be deferred until next week. The announcements at the various theatres for the week were as follows:

HERALD SQUARE—Naughty Anthony continues.

MANHATTAN—Anna Held in Papa's Wife is nearing the one hundredth performance.

GARDEN—Mrs. Langtry's season in The DeGenerates will close on Saturday night.

EMPIRE—Brother Officers continues.

CRITERION—Maudie Adams in The Little Minister closes her term on Saturday and will be followed by James K. Hackett.

GARRICK—Sherlock Holmes, with William Gillette in the title-role, continues.

WALLACK'S—Olga Nethersole is in her second week as Sapho.

BIJOU—Saturday will end May Irwin's successful engagement in Sister Mary.

FOURTEENTH STREET—Chauncey Olcott, in A Romance of Athene, continues.

LYCEUM—The Surprises of Love is still the bill.

THIRD AVENUE—Fallen Among Thieves was announced as this week's attraction.

DALEY'S—The Ambassador will be continued.

FIFTH AVENUE—The Countess Chiffon closed after five nights' run, and the announcement for this week is Mille. Fifi.

STAR—The Great Train Robbery is the bill.

MURRAY HILL—The Donnelly Stock company appears in The Private Secretary.

GRANDE OPERA HOUSE—Shenandoah.

AMERICAN—Maritana is sung by the Castle Square Opera company.

CANIN—The first New York performance of Kirke L. Shelle's The Princess Chic was promised for Sunday night.

KNICKERBOCKER—N. C. Goodwin and Maxine

Elliott, in When We Were Twenty-one, have won the highest praise from all quarters, and the play is considered one of the best that they have produced. The comedy is in its second week.

METROPOLIS—A Wise Guy is the attraction for the week.

BROOKLYN AMUSEMENTS.

SATURDAY, Feb. 10.

GOSSIP OF THE TOWN.



James M. Brophy, who has been connected with some of the best of the road attractions, is this season the leading man in Colonel Meffert's Stock company, Louisville, Ky. Mr. Brophy has been particularly successful this season in *The Charity Ball*, *The Idler*, *The Ironmaster*, *An Enemy to the King*, *Michael Strogoff*, and last week in *Davy Crockett*. Next season he will return to the Comedy companies, having already received two offers of engagement.

The Amusement Syndicate Company, managed by L. M. Crawford, has recently added the theatres in Phoenix, Prescott, and Winslow, Ariz., and Albuquerque, N. M., to the circuit it controls. There are now some thirty houses on the circuit, and the plan is to increase the number to seventy-five theatres, extending through Kansas, Oklahoma, Texas, Arizona, New Mexico, Colorado, Utah, Montana, and Nebraska.

The Spider and the Fly is reported to have closed at Pasadena, Cal., Jan. 24.

The forthcoming debut in this city, as a star, of Sarah Truax will be financed by a syndicate of Chicago capitalists, who have faith in her ability and drawing powers. It has been decided that Miss Truax shall make her first appearance as a star as Beatrice in *Much Ado About Nothing*, at a special matinee which will be given at one of the Broadway theatres next month.

Wagenhals and Kemper are arranging to make an elaborate revival in this city next fall, of *King Henry V.* with Louis James, Kathryn Kidder and Charles R. Hanford in the leading roles.

Since the first matinee performance at the Madison Square Theatre a large number of young men and women have become students of the Stanhope-Wheatcroft Dramatic School. One of the cleverest of the new pupils is Hallie Gilbert, of Hartford, for whom Mrs. Wheatcroft predicts a fine future. Among the young men who have recently joined the school are Roy Applegate, of Catawissa, Pa.; James Hammond, of Eugene, Ore., and George Gruber, of this city.

Aubrey Mittenthal has secured the rights to *The Red, White and Blue*.

The tea given by the women of the Actors' Society on last Thursday afternoon was a very enjoyable affair and was largely attended. Among those present were Maud Craigen, Mrs. Beaumont Packard, Carroll Daly, Rev. Walter E. Bentley, Marguerite Anderson, Clara Coleman, Mrs. W. G. Jones, Lillian Stillman, K. E. Wilson, Engel Sumner, Jessie Burnett, Chas. B. Poor, Arthur Magill, Sadie Stringham, W. A. Evans and Grace Griswold.

Amanda Fabris filed a petition in bankruptcy in this last week with liabilities of \$2,165 and assets of \$2,000, representing a claim for salary alleged to be due from Charles E. Locke during the season of 1892-93.

Beatrice Goldie has inherited \$500,000 by the death of her great-aunt at Aberdeen, Scotland.

The Aldermanic Committee on Streets and Highways heard last Thursday the protest of ticket speculators against a proposed ordinance to restrict their operations in front of theatres. They offered to pay a license of \$150 if relieved of the necessity of securing written permission from theatre managers to sell tickets on the street.

Charles E. Blaney's new melodrama, *Across the Pacific*, was successfully produced at Hartford, Conn., on Feb. 8.

David Belasco has purchased from the Century Company the rights to dramatize John Luther Young's story of Japanese life, *Madame Butterfly*.

Ada Humbert, Mrs. Beaumont Packard's assistant in the Packard Exchange, is taking her annual vacation this month at her home in Syracuse.

Aaga V. Smith, first violinist of the Packard Opera company, was married to Beatrice Kerr, of the same company, at Montgomery, Ala., Feb. 1.

Hinchey and Vary, managers and owners of the Middleport, N. Y., Opera House, have leased the Grand Opera House, Albion, N. Y., for a term of five years, beginning Sept. 1.

Annette Spence, of Nashville, Tenn., will recite "The Absent-Minded Beggar" at the musicale to be given by Edwin A. Pratt at his Brooklyn residence on Feb. 13.

John P. Loughney and Pauline Fletcher were married in Newark, N. J., Jan. 17.

Miss Henry Miller and daughter sailed for England last Saturday on the *Lucania*, for a visit of several weeks.

Mildred Holland will begin her starring tour in her new play, *Aria*, early in March. For her supporting company Anna Wood, Robert McWade and Newton Chisnell have been already secured.

The L. O. O. F. Opera House, Palmer, Mass., has been leased by George E. Lent and will hereafter be known as the Palmer Opera House.

George Dupree's *O'Hooligan's Wedding*, now in the sixteenth week of its fifth season, will soon be playing return dates. Next season Mr. Dupree will have two attractions on the road. The *Black Diamond Express* and *O'Hooligan's Wedding*.

The Five Noses will leave Kelly's Kids after the Cleveland engagement this week.

Louis M. Granat, the whistler, now with The Queen of Chinatown, playing the role of Freckles, is billed as a feature in his whistling specialty.

Sawtelle's Dramatic company played a remarkable engagement week of Feb. 5 at York, Pa. York is the birthplace of Jessie Sawtelle and the society of York have crowded the Opera House night after night to see her. Floral offerings, dinner parties and receptions were the rule.

Thomas H. Broadhurst, who has been in London for several weeks transacting business connected with the Strand Theatre, will return to New York next Wednesday on the Oceanic.

THE STOCK COMPANIES.

The County Fair was revived by the stock company at Hopkins' Theatre, St. Louis, during last week, with Neil Burgess in his original part of Abigail Prue. Manager Gumpertz engaged Mr. Burgess for the week and the play was put on with all the features of the original production. The dramatic critics of the St. Louis press devoted considerable space to the discussion of the revival of the old custom of fixed companies and traveling stars, and voted the production the best thing the company has ever done. With Mr. Burgess in the cast were the regular members of the company, May Louise Algen, Nadine Winship, Henry Shumer, Edwin Boring, Edward McWade, Herbert Chesley, Alfred A. Ebert, and Stage Director Arthur Mackley.

Isabelle Evenson opens with the stock company at Hopkins' Theatre on Feb. 11, in Trilby, with Maurice Freeman as Svengali.

Margaret May was especially engaged to play Fifi Ortranas in *All the Comforts of Home*, and Annie Carson the lead in *The Power of the Press*, with Hopkins' Stock company. Edward McWade has been very successful in the comedy parts with this company, and last week played his old part, Tim the Tanner, in *The County Fair*.

Several changes have taken place in the stock company at the Théâtre Français, Montreal. Terese Maxwell opened as leading woman last week in *The Woman in Black*, and made an excellent impression. Lucius Henderson, who has been leading man all the season, succeeds Drew A. Morton as stage director. Thomas J. McNamee must be given special credit for his work as the ward healer. For this week, *Lost Twenty-four Hours*, is presented. W. A. Tremayne, of Montreal, who is part author of this play, directed the stage most capably during Drew Morton's recent illness. Lillian Buckingham retired from the Théâtre Français Stock company on Saturday. She goes at once to her home in Los Angeles, Cal., where her mother is dangerously ill. She will probably remain there for the remainder of the season.

The Hopkins' Stock company at the Grand Opera House, Memphis, Tenn., found in Trilby a strong attraction. It was produced by them last week with new scenery and stage effects and drew well. Fred Montague as Svengali was very pleasing, and Eleanor Barry in the title-role had a part particularly well suited to her. Other members deserving especial mention were Edith Julian, Joseph O'Meara, and Joseph W. Walsh. Niobe is the bill this week. Carrie Lamont, after a week's rest, returns to the cast.

The Valentine Stock company opened its seventh week in St. John, N. B., with *The Merchant of Venice*. Edward R. Dawson as Shylock gave a strong performance. Jessie Bonstelle made her first appearance in the role of Portia, and won unstinted praise. John Webster played Basanio; Robert Evans, Antonio; Charles Fleming, Gratiano; E. H. Morrison, Lorenzo, and Ed Leonard, young Grobbo. All received kind words. Anne Blanche as Jessica and Kate Blanche as Nerissa rounded out an effective cast. The next play is *Moths*. There is talk of the Valentine company's remaining in St. John permanently.

The Woodward Stock company, Kansas City, last week produced Mr. Barnes of New York, and it proved to be one of the strongest plays presented by the company this season. The best work was done by Jane Kennard as Marina Paoli, the Corsican Girl. Wright Huntington played the title part with success. George Farren as Count Russo Danella, and Wilson Enos as Tommaso Monnald, also made hits. Emma Dunn was good as Mand Charlotta. This week the company appears in *The County Fair*.

Walter Craven has succeeded Wilson Enos as stage director of the Woodward Stock, Kansas City.

The production last week of *Across the Potomac* by the stock company at the Lyceum Theatre, Brooklyn, was under the personal supervision of the author, Edward M. Alfriend. The performances were very creditable and business through the week is reported to have been large.

Riley C. Chamberlin and Jeannette C. Bayes were married in Milwaukee, Feb. 5, by the Rev. Dr. Kiehl. The event occurred during the brief interval between an all-day rehearsal and the evening performance, and the bridegroom declares it was a "quick change," but takes consolation from the fact that he is three days in advance of Manager Thanhouse, whose marriage to Gertrude Homan took place in Brooklyn Feb. 8. Mr. Chamberlin has furnished a comfortable house in Milwaukee, where he intends to remain for another season as a member of the Thanhouse company. His fellow-members of the company presented a handsome wedding gift, and remembrances were bestowed by many Milwaukee admirers. Everybody says that "the best in the house is none too good for Riley."

Mary Hampton, who recently left the Frawley company, has been engaged for the Belasco-Thall Stock company at the Alcazar Theatre, San Francisco. Fred Belasco, manager of this company, in New York on business.

J. Henry Kolker, leading man of the Grand Stock company, Indianapolis, has tendered his resignation, physicians having advised a rest on account of overwork. Mr. Kolker has made many friends in Indianapolis by his good work.

Ethel Browning has resigned from the Durban-Sheeler Stock company at the Girard Avenue Theatre, Philadelphia. Ashley Miller has been specially engaged to play Mark Helston in the production of *Harbor Lights* by the Standard Theatre Stock company in that city.

Harrison Armstrong has been engaged for the Schubert Stock company, Syracuse, N. Y.

Teresa Maxwell has joined the Théâtre Français company at Montreal.

Ina Brooks has signed for ingenue roles with the Grand Opera House Stock company, Nashville, Tenn.

MATTERS OF FACT.

E. S. Brigham, manager of the Elroy Stock company and lessee of the Hot Springs, Ark., Grand Opera House, is in New York to remain a few weeks. Mr. Brigham reports the business of the Elroy company good and the receipts of the Hot Springs theatre far ahead of those of any previous season.

W. H. Trowbridge, of South Framingham, Mass., writes that although the Opera House in that town was burned last year he is constantly receiving letters asking for dates.

The Alma Chester company is playing successfully in nearby New Jersey towns.

Mona Carrington, who has been leading woman in Flinnigan's Hall for three seasons, will be at liberty after March 3 owing to the closing of that organization.

George Dupree's attractions for next season will include the melodrama *Black Diamond Express* and the farce *O'Hooligan's Wedding*, for which he is now arranging time.

An attraction is wanted by the Oskaloosa (Ia.) Lodge of Elks for their benefit in March or April.

Lawrence Hanley will play all the leads in *Julis Arthur's* productions of *Romeo and Juliet*, *Macbeth*, and *As You Like It*.

A spectacular play, which had a long run at one of New York's leading theatres, and has been seen in four other cities, is offered for sale in its entirety by "Oscar," who should be addressed care this office. The production is well equipped.

Eddie Weston, of Weston and Besley, is playing the part of Kossovs Kelly in T. W. Dinkins' Kelly's Kids company, having taken the place made vacant

by the retirement of Marty O'Neill. Eddie E. Besley (Mrs. Weston) is resting in New York. Next season they will star in the three-act farcical *Vanderbilts*, Old Puddin' Head, introducing Master Wilson Weston in the part of Snopple.

C. Constantine's new dancing academy is located at 1564 Broadway, where he will continue to teach all the American and foreign novelties.

A tour of the South and Pacific Coast is contemplated by "Legitimate," care this office, in a repertory of legitimate plays. Talented amateurs and competent actors are wanted to complete the organization.

Henry Leone, the well-known baritone, who was this season with the Bride Elect until its disbanding some

short time ago, invites offers for the rest of the season. He can be reached at his home, 40 South Twelfth Avenue, Mt. Vernon, N. Y.

Bonnie Scotland, which was a successful road play for several seasons, will now be leased for stock and repertory purposes by Sidney R. Ellis.

The Mittenthal Brothers, managers of the Aubrey Stock company, will pay cash for a strong sensational melodrama furnished with good writing.

The usher of the Grand Opera House, Torre Haute, Ind., wants an attraction for their benefit. T. W. Barry is in charge of their engagements.

A Whistler's, birthday attraction is wanted at Flinnigan's Hall, Mahonay City, Pa. Holiday dates are always big winners here. Other good time is also to be had.

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A Wh



THEATRES AND MUSIC HALLS.

Keith's Union Square.

The headliners are Mr. and Mrs. Edwin Milton Boyle in Captain Impudence; Marie Dressier, assisted by Adele Farrington, in Twenty Minutes in Shirt Waists; Tom Lewis and Sam J. Ryan, in their comedy act; James J. Morton, an inventor of rag-time talk; Walton's dogs and monkeys, and Nellie Waters, Irish comedienne. The bill also includes the Bachelors' Club, in a singing sketch; Lovensberg Sisters, songs and dances; Arvello, equilibrist; Sheridan and Flanagan, Irish comedians; Bell Trio, comedy acrobats; the Fords, singers and dancers, and Edward J. Boyle, the blind vocalist. The biograph and stereopticon are retained.

Proctor's Twenty-third Street.

Milton and Dollie Nobles, in A Blue Grass Widow, head a bill that includes Walter Le Roy and Florence Clayton, in George M. Cohan's farce, Hogan of the Hansom; The Silvers, illustrated song producers; Gailando, clay modeler; Bates Musical Trio, Marsh and Sartella, cake walkers; Frank and Don, comedians; Crowley and Foley, dancers; Bonner, the talking horse; Harry and Sadie Fields, Hebrew sketchists; Carmen Sisters, banjoists; Lorraine, serialist; Ed Rogers, comedian; Paley's kaiatechoscope, and the stereopticon are retained.

[Tony Pastor's.

An unusually good bill includes Sam, Kitty and Clara Louise Morton, expert dancers; Williams and Tucker, in George Taggart's new version of Skinny's Finish; Jolly John Nash, the English comic singer, who makes his reappearance after a long absence; Mr. and Mrs. William Robins, in a new comedy sketch, called Mr. Mixer's Mix; Fred Nible, monologist; J. Knox Gavin and Jennie Platt, vocalists; Caruso Sisters, entertainers; Armin and Wagner, singing sketch; Cyr and Hill, duettists; Billy and Alice Payne, in a novel specialty; Biggar and Dreher, duettists; Wood and Ray, in The Female Barber; Walter Ardell, artist-musician, and the vitagraph. Tony Pastor sings every evening.

Proctor's Palace, Fifty-eighth Street.

The entertainers are Lillian Burkhardt in Edmund Day's comedietta, A Deal on Change; Camilla Ursu, violinist; Maxwell and Simpson, illustrated songs; the Hawaiian Trio, in King Moo's Wedding Day; the three Ourl Sisters, equilibrists; Paley's kaiatechoscope; Charles Kenna, comedian; Tiddiewinks and Johnnie Dugan, juvenile comedians; Hart Brothers, Gordon H. Eldrid, comedian; Ed Estus, equilibrist; the Bergues, and the stereopticon.

Miner's 125th Street.

The bill includes Patrice, in A New Year's Dream; Filmon and Errol, Evans and Vidoce, the Musical Kleists, Murphy and Nolan, Howard Thurston, Howard and Linder, and Kressel's dogs and monkeys.

Weber and Fields'.

The stock company continues to present Whirl-i-Gig and Barbara Fidgety. Preparations are under way, however, for an elaborate production of a new burlesque on Sapho.

Hartig and Seamon's.

M. M. Thelin's Wine, Women and Song company is in the attraction this week.

THE BURLESQUE HOUSES.

COMIQUE.—Gus Hill's Variety Company is the attraction announced for the week.

MISER'S BOWERY.—The Merry Revelers are billed for the week.

LONDON.—The Knickerbocker Burlesquers provide the week's entertainment.

MISER'S EIGHTH AVENUE.—Abe Leavitt's Rents-Santley company have moved over from the Comique for a week.

OLYMPIC.—The Victoria Burlesquers are playing a week upstairs.

DAWSEY.—Harry Morris' Twentieth Century Maidu company is the attraction. The burlesque Cyrano de Rubenbeck is the feature. The company includes the Clemence Sisters, Del A. Phone, Knight Brothers, Johnson Trio, Perry and Hyland, and Perry and Burns.

LAST WEEK'S BILLS.

KRITH UNION SQUARE.—Mr. and Mrs. Edwin Milton Boyle presented for the first time in this city a new comedietta by Mr. Boyle, called Trip's Troubles. The characters are a husband and wife who quarrel over a mere trifle and keep up the quarrel until the divorce court looms up as the only possible solution of their difficulty. Of course everything is straightened out just before the curtain falls on the usual kiss-and-make-up business. The foundation of Mr. Boyle's play is as old as the hills, but he has dressed it up in such a very bright way, with sparkling lines, novel situations and business that it seems brand new. Trip is a young business man who has a liking for gambling in Wall Street and is particularly interested in Anaconda mining stock. His wife hears the word Anaconda, and thinking it is a woman's name, becomes insanely jealous. Foul is added to the flame by the receipt by Trip of a letter which he refuses to show to his wife. It is from a naval ensign, who is in love with Trip's wife's sister, and wants to have a clandestine farewell meeting at Trip's house before sailing for Manila. Trip tries to keep this information from his wife, as she does not approve of the ensign's attentions to her sister. When the worst comes to the worst, Trip explains, and shows the letter, but his wife will not believe him. Trip and his wife finally decide to go to the opera. While they are out a fireman enters, carrying a limp form wrapped in a blanket, which he deposits in an adjoining room. He drops a big bundle of clothing on the floor as he passes through the room in which the scene is laid. Mr. and Mrs. Trip return in a few moments, driven back by the crowd surrounding the fire, which is near-by, and of course the bundle of feminine wearing apparel complicates things dreadfully. Just as things come to a crisis the limp form comes to life in the next room and makes its

appearance. "It" turns out to be one of the colored help in a hotel threatened by the fire. Her life and clothes had been saved by the firemen. Mrs. Trip's suspicions are quieted and mutual forgiveness is the result. The farce was delightfully played by Mr. and Mrs. Boyle, who sustained their reputations as comedy players admirably and kept the audience in constant good humor with their rapid-fire work. Their assistants, whose names were not on the programme, had very little to do, but did it well. Mr. Boyle has added another to his long list of hits, and Trip's Troubles will surely rival his other sketches in popularity. Doyle B. Montayer was seen for the first time in a new act, with the familiar title, We, Us and Company, written for her by George V. Hobart. The title has nothing to do with the sketch, which is simply a vehicle to show Miss Montayer's talent for wrestling with German dialect. She sang common songs in German and spoke her lines in broken English, introducing a choice collection of Mr. Hobart's best efforts at language-tangling. She was at her best in giving dialect definitions for ordinary words. Frederic Conger assisted her. William E. Hines and Earle Remington were next in order to the Royles on the programme, and "made good" in their brisk specialty, The Road Queen. Miss Remington sprang some surprises in the singing line, and has brightened up her work in various ways. Press Eldridge said a few new things and a lot of old ones. He appeared in a chocolate-colored make-up. Raymond Moore made a hit with some songs, but he should shave "The Sad Sea Waves." The three Melville Brothers, the Tennis Trio, and Grazer and Hazel, whose work was reviewed in last week's Mirror, were the other headliners. Howard Thurston, Barret and Learned, Frederick Brothers, Paxton and Jerome, Jessie Millar, Franklin Sisters, the biograph and the stereopticon were also in the bill.

PROCTOR'S PALACE.—Dibby Bell, the well-known comic opera star, made his first appearance in New York as a vaudeville entertainer last week. The Miner man saw him at an afternoon performance, and judging by his success with the "dopey" crowd present, it may be guessed that his hit at the night performances is of large proportion. Mr. Bell appeared as himself, a plain citizen, in a frock coat and gray trousers, and without any of the eccentric aids of make-up which have helped him to success in comic opera. While he has not exactly caught the real knack of entertaining vaudeville audiences as yet, he will in time, and when he does, Thornton, Day, Nible, Golden, Kendall and the others will have to look to their laurels. There was quite a nice little plot to Mr. Bell's monologue. Just as he started it, a messenger boy came on and handed him a telegram. It announced the demise of his mother-in-law, and he gave the boy a dollar. At the end of his string of talk and songs the boy appeared again, with a message saying that the supposed "dear departed" was still alive, whereupon Mr. Bell took back his dollar, thus completing and rounding out the merry little jest. Between the appearances of the messenger boy Mr. Bell talked on various subjects and incidentally introduced one of the late J. W. Kelly's favorite themes. He also told two stories, one new one and one old one, and sang two comic songs of the sort usually heard in comic opera. The most effective thing Mr. Bell did was an imitation of a tough New York boy at a baseball game. This brought him plenty of applause. Willard Sims was next in order on the programme, and his songs and limitations made a tremendous hit. He was ably assisted by Jennie Graham, who is plump, pretty and pleasing. O'Brien and Havel, who believe in holding fast to a good thing, did the newsboy and soubrette sketch over again, winning the same favor they have been winning for many years past. The Silvers presented some touching songs with illustrations, and were warmly applauded. The Bates Trio made music that tickled the ear and caused the feet to keep time. The Musical Kleists made a big hit in their quaint musical-magical specialty, in which the effects were splendidly managed. A bright sketch by Mr. and Mrs. Wiley Hamilton, some good juggling by Mabel, rapid-fire remarks by Frank and Don, songs by Mabel Taylor-King, tricks on the ladder by W. F. Judge, Paley's kaiatechoscope, and the stereopticon were the other features of the bill.

TONY PASTOR'S.—Walter Le Roy and Florence Clayton, who have climbed to the top of the ladder of popularity in a few weeks, by means of the sketch, Hogan of the Hansom, written for them by George M. Cohan, played a triumphant return engagement here last week, and more than duplicated the hit they made when they did the new sketch here a few weeks ago. Nothing funnier than Mr. Le Roy's Irishman has been seen in vaudeville in a long time, and his partner assists him admirably. Mr. and Mrs. Gene Hughes presented A Matrimonial Substitute, written for them by Charles Horwitz, with great success. The sketch is bright and lively and contains several very funny situations and many witty lines. Both Mr. and Mrs. Hughes are experienced comedy players, and they were rewarded with plenty of laughter and applause. Sharp and Flint worried music out of odd looking instruments and threw large chunks of comedy at the audience, hitting a bull's-eye every time. Julian Rose, the Hebrew comedian, is making rapid strides in his line of work, and last week he was applauded with great liberality for his stories and parades, which he sings in the Hebrew dialect. Conway and Staats made the audience sit up straight and holler several times and kept them giggling between the big guffaws. Samuel Siegel, who is one of the best mandolinists in the world, played several selections very pleasingly. He returned recently from Europe. Nellie Burt, who is popular here, won favor with her singing and dancing. Fred and Excelia Heath, in a novel sketch; Weston and Hale, Deaver's marionettes, Forrester and Floyd, J. A. Murphy and Eloise Willard, Ida Marie Rogers, and the vitagraph were also in the bill. Tony Pastor's songs and parades were all decided.

PROCTOR'S TWENTY-THIRD STREET.—Eddie Girard, the elastic comedian, formerly of Donnelly and Girard, who kept the country laughing for years with Natural Gas, made his continuous vaudeville debut in a farcical sketch called The Souurette and the Cop, assisted by Jessie Gardner. The skit is merely a collection of the best bits of business, songs and dances done by Mr. Girard during his career in farce-comedy, and as he is as agile as he ever was, it is needless to say he was amusing. His "monkey business" was especially good and won him a recall. Miss Gardner made a good "feeder" and asked questions which gave Mr. Girard a chance to make quick, funny answers in the Irish dialect. The efforts of the team were appreciated and they were applauded frequently. Lillian Burkhardt

presented for the first time in this city A Deal on Change, written by Edmund Day. The characters are a young woman, who is the petted daughter of a wealthy father, and a young Wall Street broker. They are in love with each other, but the father has forbidden the young man to speak seriously to his daughter until he becomes rich. The broker tries to gain wealth by plunging on a certain stock. The old man finds it out and proceeds to freeze out the youth by sending the price of the stock down to the lowest notch. The girl learns about the situation, and by sending an order to another broker who is a friend of hers, through the telephone, she succeeds in sending the price of the stock up from 20 to over 100 in a very few minutes, and in this way wins a fortune for her fiancé and herself at the expense of her father. The curtain falls upon an embrace which suggests orange blossoms and wedding bells in the near future. The sketch is cleverly written, and the lines, situations and business are very good indeed. Mr. Day should soon be in demand by those who want comediettas for use in vaudeville. Miss Burkhardt was effective as usual as the girl who is bound to marry the man she loves, in spite of parental objection. She read her lines intelligently, especially in a telephone conversation, and her by-play and business were excellent. She was very becomingly dressed. Her new leading man, Fenwick Lench, was sadly out of the picture as the young broker. He did not look the typical Wall Street man by a very long shot and his acting is of the fair to middling order. At the end of the play Miss Burkhardt came before the drop and recited a short epilogue in verse very neatly. The Hawaiian Queens were seen for the first time since their trip to the Coast, and they scored a hit in the operetta, King Moo's Wedding Day. The idea is odd, and an novelty is always sure to command attention, they were the recipients of several encores. One of the "Queens" sang Lillian Russell's song from Whirl-i-Gig, "In Bohemia," with the words slightly altered. Dixon, Bowers and Dixon spread the odor of new-mown hay through the house during their eccentric "Rube" act, which is always welcome. Whitney Brothers told their little jokes in a half-hearted way, but made up by playing with great success on various instruments. Hedrix and Prescott were applauded for some neat dancing, and Miss Prescott's long hair made a hit all by itself. Mr. and Mrs. Stuart Darroch painted sand and smoke pictures with great dexterity and threw shadowgraphs of an amusing character on a screen. Gordon Eldrid won some laughs with his monologue, in which he imitated the peculiarities of eccentric characters in a clever way. The three Ouras, Murphy and Nolan, Amman and Hartley, Edward Lovett and Charles Dutton were also in the bill. Fred Watson, Paley's kaiatechoscope, and the stereopticon were entertaining as usual.

MISER'S 125TH STREET.—Miner and Van's Bohemian Burlesquers, minus the burlesquers, did an enormous business here last week. Gertrude Mansfield and Caryl Wilbur and Leo Dervaito were extra features. Billy B. Van and Vevie Nobriga, assisted by Bobby North, in My Busy Day, made a big hit. Van is very funny and Vevie Nobriga brought down the house with her coon songs as usual. Color-Blind, as played by Miss Mansfield and Mr. Wilbur, was an emphatic hit. Miss Mansfield sings some new songs and the act seems to go better than ever. The pretty Esmeralda Sisters did some expert and pleasing work. Fred Wyckoff scored a hit that seemed to surprise himself. Leo Dervaito created much excitement with his spiral contrivance. Mitchell and Cain kept the audience convulsed. Fisher and Clark, Kessler and Carrick, La Fiesta, and the motograph completed the bill. The orchestra is back again in place of the piano, and it is a decided improvement.

KOSNER AND BIAL'S.—Around New York in Eighty Minutes returned to this house last week, minus Jeffries, Sharkey and Corbett, those three shining lights of the pugilistic profession. Most of the people who made hits in the first production are still playing their original parts. "Jess" Dandy is the same uncouth Hebrew as ever, and his parodies scored a tremendous hit. Etta Butler's limitations were also well received. Alexander Clark also deserves special mention for his work in the Shylock Holmes burlesque. Lafayette, the versatile entertainer, remained in the bill as a special feature and repeated his hit. He cut out one or two old tricks and put in some new ones which were well received. Fougere was also an added attraction. Business improved perceptibly during the week.

WESEN AND FIELDS' BROADWAY MUSIC HALL.—Lillian Russell's voice returned last week and she sang as sweetly as ever. She was not absent from the cast during the indisposition of her vocal chords, but she was forced to confine herself to the speaking portion of her part and let the songs go, which caused much regret to her admirers. All and Ben and Julie Keller were in the olio. Business was tip-top all week, as usual.

HUSTON AND SEAMON'S.—The Lehman Show drew a succession of packed houses last week. The Four Cohans, Fred Nible, Rossoff Midgets, Merle Sisters, Ethel Levy, Yorkie and Adams, and Ramza and Arno all made hits. Beatrice Moreland, assisted by Charles Silke, was a special feature. She presented Taming a Husband, which made a big hit with the Harlemites, with whom Miss Moreland is extremely popular.

The Burlesque House.

MISER'S BOWERY.—W. B. Watson's Australian Beauties, headed by Watson and Dupre, played a big return week.

LONDON.—Frank B. Carr's Lillian Washburn Indian Maidens were seen again by large audiences.

MISER'S EIGHTH AVENUE.—Jacobs and Lowry's Merry Maidens went over to the West Side for a profitable week.

OLYMPIC.—Fred Rider's Moulin Rouge company held the fort in Harlem.

DAWSEY.—The Imperial Burlesquers appeared here last week to a succession of crowded houses. Irving Jones sang a new song, called "My Money Never Gives Out," which made a big hit. Lawrence Crane, John E. Cain, Blanche Newcomb, the three Polos, and Whiteclaw and Stewart. The burlesques were Stranded in Luck and Wanted—A Shirt, both written by Matt Woodward.

COMIQUE.—The Rents-Santley Burlesque Company drew good houses last week. The entertainment offered is rather risqué, but the patrons didn't object. Hits were made in the olio by the Sisters Engstrom, Lottie Elliott, Ford and Dot West, Dumont Sisters, Bryant and Saville, John E. Drew, Charles Robinson and Marion Dunn. A Hot Time With Shakespeare and The Naughty Duchess were the burlesques.

A BRIGHT SKETCH.

Robert Rogers and Louise Mackintosh presented a new one-act play by Ernest Lamson on Thursday afternoon last, at the Missionary Sisters' benefit at the Fifth Avenue Theatre. It is called A Matrimonial Ad, and satirizes people who seek opportunity to put on the "silken fetters" through advertising. The comedietta is concise, cleverly written, witty and original, and proves that Mr. Lamson has the true instincts of the playwright. Mr. Rogers and Miss Mackintosh played into each other's hands skillfully and both scored decided hits. A Matrimonial Ad, as played by these clever artists, ought to be a big hit in the best vaudeville houses.

WHAT WILL HAPPEN TO JONES.

The wild Western prairie breezes that blew in the direction of New York from Chicago last week wafted into the metropolis rumors of the forthcoming wedding of Walter Jones and Norma Whaley, who have been playing for some time in a vaudeville sketch. The event, it is said, will take place in Chicago on St. Valentine's Day, and the knot will be tied securely by Justice William T. ("Biff") Hall, correspondent of The Mirror of Chicago.

"JESS" DANDY.



KERNELL WAS VERY CHIPPER.

A Minion man met the effervescent John Kernell and his partner, Tim Cronin, in the lobby of Koster and Bial's, the evening before they started on their present joint starring tour. Kernell seemed very sanguine of success with his new venture, and when he was warned by Cronin to be at the depot in time for the 8:30 train for Trenton, N. J., he replied in the breeziest possible manner that he would surely be up in time, as he did not intend to go to bed at all.

"We are going to open the eyes of the rural folks," said John, in speaking of their plans. "We have not a very large company, but there are some great names on the list. We shall give a small but very swell parade, and in order that nothing may be left undone to add to the *éclat* of the occasion we have advanced the price of a shine and a shave to every man in the company. Every girl will wear a nosegay, if the weather is cold enough. Nobody with the company will be allowed to wear rubbers, as we want the people to hear us when we arrive in town. If what happened to Biffy doesn't go, we'll put on our own version of Sapho, with moving pictures taken in Harlem on the first of May."

Then John tied a string around his finger so that he would not forget to be at the train, and went out to take a last look at the cable cars and the automobiles on dear old Broadway.

HOW DOLAN OVERSLEPT HIMSELF.

The heading of this article is not the title of a new Irish farce-comedy. It simply refers to an adventure of James F. Dolan, of Dolan and Lenhart, during a recent trip to Providence, R. I. There was only one upper berth left on the train, so Mr. Dolan secured it, turned it over to his wife, left his overcoat and valubables with her, and proceeded to try to sleep, sitting up straight in the smoking car. He succeeded admirably, and did not awaken until the train rolled into Boston. His wife had left the train at Providence and of course carried the pocketbook and Mr. Dolan's overcoat and things with her. Dolan found he had just fourteen cents, and he had an awful time scurrying around Boston in the cold, without breakfast, trying to get some one to identify him, so that he could make a small "raise." Finally he had to go back to the depot, where he met a good-natured conductor who agreed to see him through to Providence, where he arrived cold and hungry, but much to Mrs. Dolan's relief, just in time for rehearsal.

BY PERMISSION OF F. F. PROCTOR.

The forthcoming appearances of Classic Loftus as Bettina in The Mascot at the American Theatre, and as Violin in Twelfth Night, and Leonie in The Ladies' Battle, with Modjeska's company at the Fifth Avenue, were arranged through the kind consent of F. F. Proctor, who has a contract with Miss Loftus for her appearance at his theatres during the very weeks in which she intends to let her ambition have full swing. Mr. Proctor has not released Miss Loftus from her contracts, but has put back her time until the weeks of March 19 and 26, when she will present her imitations at the Proctor houses in this city. Miss Loftus has a number of contracts calling for her appearance in music halls in England in May. She is trying to cancel them, and if she succeeds she will play here in vaudeville until the end of June, when she will sail for England to spend the summer with friends. She will return to America early next Fall.

A BIG BEEFSTEAK DINNER.

The Mohican Club, the Tammany organization of the Twenty-second District in this city, will give a big invitation beefsteak dinner at Grand Central Palace on February 14, in honor of Francis J. Lantry, Commissioner of Charities and Corrections. About 4,000 invitations have been issued, and the guests will go away with tons of juicy steak between 6 and 10 p.m., after which there will be an entertainment of a very elaborate character. Lillian Russell will sing a new song, written for the occasion; Anna Held and her entire company will appear; Charles J. Ross, Peter F. Dailey, Weber and Fields, and David Warfield will also contribute specialties. It will be a "hurrah" occasion, in every sense of the word.

RECEIVER FOR BLEI SYNDICATE.

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Having finished a most satisfactory season over the Western Circuits

BEATRICE LIEB * SEE RLE * LIEB

CARL SMITH

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Excellent notices and strong letters of endorsement Always "make good." Would like to hear from managers and agents at once. Address MIRROR.

Charles Leonard Fletcher
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Made them Laugh, made them Scream, made them Applaud,
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"A clever comedy sketch. Scored a decided hit."—Commercial Tribune, Jan. 29.

"Catchy songs. The German version of 'Rag time,' made a decided hit."—Times-Star, Jan. 29.

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Presenting A HIGH-TONED BURGLAR, by Jas. F. Dolan. Keith's, Boston, last week.

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There are occasions—but they are, oh, so rare—when one is really glad that the present craze for "coon" songs was inaugurated. One of these rare intervals, after months of condemnation of this style of music, is offered at the Columbia this week in the turn of Miss Clarice Vance. She does not make her entrance with a cakewalk swagger and do a bit of buck dancing between verses. Her one object is to sing a few coon songs without the use of her feet—and she does it in a manner altogether refreshing and decidedly effective. If there were more singers like Miss Vance—well, she makes one forget that "coon" songs as a rule are a bore.—Cincinnati Times Star.

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In the **LONDON MUSIC HALLS**, after 697 Consecutive Performances with the **BELLE OF NEW YORK** at the Shaftesbury Theatre. The only act of its kind on the stage and called

CONVERSATIONAL WHISTLING.

A Few of the Great London Notices:

A new and particularly agreeable turn was provided at the Oxford last evening, when Mr. Frank Lawton, the whistling comedian, who established himself so firmly in favor during the lengthy run of "The Belle of New York" at the Shaftesbury Theatre, made a successful first appearance on the music hall stage. A bright and attractive scene, painted by Mr. Albert Gilmer, had been arranged by Mr. Albert Gilmer as a "taste for the American artist. It represented Fuller's in Regent Street, with several sprightly damsels serving at the counters. To those fair attendants, Mr. Lawton, arrayed in the garb familiar to Londoners, addressed his whistling solos, while he effected several purchases of the wares, the measure of satisfaction or disapproval concerning the wares tendered being indicated and indicated by the words of either "ahem" or "ahem." Afterward Mr. Lawton exhibited much skill as a dancer, and also asserted himself as an excellent performer on the bones, executing several neat tricks with the instruments generally associated with singer minstrelsy. At the close of his entertainment the audience rewarded Mr. Lawton with a hearty call. — "Daily Telegraph," Jan. 23, 1900.

Welcome unstinted and unanimous was the extended to Mr. Frank Lawton on Monday, when the variety stage gave a notable reception to its newest and most popular of London, who, in addition to the peculiar talents of "The Belle of New York" company, just returned to their native shore, gave similar appreciation, at the Oxford, to the man they left behind them. A set representing the elegant interior of Fuller's in Regent Street has been specially painted by Mr. John Watson to air his extraordinary whistling capabilities of "unlike any Englishman" and the good looks of the three young ladies who lend prettiness to the scene, make an effective frame for the picturesque sketch of the New York "tough" which Mr. Lawton presents. Alone he enacts the incident of a Bowery Boy's visit to the famous sweet-shop and his sampling of the confectionery, simultaneously whistling all the while, his bits from counter to counter, expressing with skillful inflection and eloquent pantomime the varying feelings of anticipation, surprise and delight or disdain when he sniffs a foaming goblet the contents of which are not to his taste. A dance that is remarkable for its agility and quaintness is done in passing, and then with his mellifluous utterances the author cautions a bon bon on the fair prettiness on which he performs some dexterous work, including a representation of a boxing match a la Peder Palmer, the expert comedian leaving the stage with true boxer countenance. The whole act is one of pleasing contrast to the ordinary turns of the halls, and mounted as it is with such taste and liberality, it is safe to say that the compliments that were dispensed so deservedly on Monday will be bestowed with equal

liberality as long as Mr. Albert Gilmer keeps the sketch in the bill. The costumes by Stage and Mantle do credit to this celebrated firm. — "The Era," Jan. 27, 1900.

And on to the "Pav," where again the audience is overflowing nightly, and where the programme is quite above its usual average. Stage and Mantle of "The Belle of New York" I had not heard Mr. Frank Lawton whose whistling contributed largely to the success of that successful piece. Here at the London Pavilion, in a charming set scene and sweet, in more ways than one, are the uses of advertisement—we see the would-be purchaser, who by his expressive whistling can make the girl behind the counter doubly fond of him, and then the drowsily tired, until her own good time. Not content with whistling his way into the hearts of the people, Mr. Frank Lawton dances, and, after, plays upon the bones with a magic all his own. Not the least interesting item in an altogether delightful turn is the bearing of the huge and liveried attendant, and if only a bansom would drive up to the shop door in obedience to his signal, we should have nothing left to long for. — "Times," Jan. 28, 1900.

Mr. Albert Gilmer has obtained a serviceable result in Mr. Frank Lawton, the whistling and dancing, who was as much improved at the Shaftesbury Theatre throughout the lengthy run of "The Belle of New York." There is a freshness in the American comedian's method that makes his share in the programme specially attractive. He is provided with a scene of a sweet-shop, with attendants at the counters. In the variety way there is at present nothing neater or more finished than Mr. Lawton's whistling on the "bones." As an entertainer he is bound to be a draw at the halls for some time. — "Daily Chronicle," Jan. 24, 1900.

The most notable new turn at this popular place of entertainment is that provided by Mr. Frank Lawton, who repeats a performance that was one of the leading features of "The Belle of New York." The scene is slightly altered, the stage now representing the interior of Fuller's Candy Store in Regent Street. Mr. Lawton's quaint and curious method of whistling, dancing and playing the bones is no less relished at Piccadilly Circus than at Shaftesbury Avenue. Last night he was perhaps most effective when, having broken silence with the brief exclamation, "Pedlar Palmer," he proceeded to engage in a prize fight with an imaginary enemy, emphasizing every movement with the still retarding bones. It was certainly a wonderful exhibition of force and precision. — "Morning Post," Jan. 24, 1900.

Mr. Frank Lawton made a very successful appearance at the Oxford on Monday night. There is a freshness about his performance that is attractive

apart from its merits. He is provided with a scene of a sweet-shop, with attendants at the counters. Mr. Lawton's whistling, dancing, and performance on the "bones" are likely to win for him a wide popularity among those who seek amusement in the halls.

Mr. Lawton is also appearing at the Pavilion. The scene here is taken from a shop in the Strand, the young ladies and commissioners being "the genuine article." The latter is developing unexpected talents as a comedian. — "Pall Mall Gazette," Jan. 27, 1900.

Mr. Frank Lawton, who in the successful production in London of "The Belle of New York" won considerable popularity as "the Whistling Man," last night, at the Oxford Music Hall, made his first appearance on the variety stage, and met with a hearty welcome from his admirers. Mr. Lawton is a capable comedian. He appeared in a scene arranged to represent the interior of a well-known confectionery shop in Regent Street, daintily attired damsels in attendance. Adding remarkable interest to his act was his skill as a whistler, he entertain his audience with humorous incidents, afterward showing his quality as a quaint dancer. The cheers which came from every part of the house at the close of the performance were sufficient proof of the success of this new "turn." — "The Standard," Jan. 23, 1900.

Mr. Frank Lawton, known to fame as the "Bowery tough" of "The Belle of New York," made a very successful appearance at the Oxford Music Hall on Monday. — "Daily Mail," Jan. 23, 1900.

At the Oxford Music Hall Mr. Frank Lawton, who soon gained popularity as the whistling "man" during the long run of "The Belle of New York," in London, made his first appearance on the variety stage last evening. His wonderful abilities as a whistler and his eccentricities as a dancer and a comedian met with the unstinted applause of a large audience; and the addition of so popular a "turn" on the part of the manager, Mr. Albert Gilmer, strengthens an already strong and exceptionally attractive programme at this well-known music hall. — "Daily News," Jan. 23, 1900.

There was quite a flutter of excitement at the London Pavilion and at the Oxford on Monday night concerning the first appearance of Frank Lawton, the whistler, in a London music hall. Both at the "Pav," and at the "Ox," there had been specially prepared a beautiful candy store scene as in "The Belle of New York" at the Shaftesbury. At the "Pav," the male and female attendants were the real people attendants of a certain Strand store, at the Oxford there were women represented by straw girls, of course, showed less disposition to stage-fright. Lawton, habited in his well-known striped jersey, etc., whistled perhaps even more angelically than the non-surnamed William who married Susan

played the fiddle. And not only so, but he played upon the bones in like manner. During this agreeable exercise Lawton imitated the habits and customs of a couple of scampers, ending with a knock-out for one. The sitting bone-pusher was enthusiastically received at both halls. — "The Referee," Jan. 28, 1900.

Frank Lawton, who really is a most explanatory whistler, is at the Pavilion in a sort of reprinted scene, with the same accessories, from "The Belle of New York." He whistles, dances, and plays the bones in a very lucid way; and on Monday night had the honor of three undoubted recalls. — "Morning Leader," Jan. 25, 1900.

Mr. Frank Lawton, "The Belle of New York's" very own whistling coon, made a triumphant appearance on the music hall stage on Monday night at the Pavilion and at the Oxford. His reception was great, and his success seems assured. — "Pelican," Jan. 27, 1900.

Frank Lawton, the clever comedian and whistler, who gained for himself so many admirers when he was with "The Belle of New York" company, opened at the Oxford on Monday night in a scene representing Fuller's candy store in Regent Street, specially painted by Mr. John Watson, and made a great hit. Mr. Lawton did not confine himself to whistling only, but indulged in a quaint whimsical dance and some smart bone playing, for which he gained well merited applause. — "Stage," Jan. 25, 1900.

Frank Lawton, the clever comedian and whistler, who gained for himself so many admirers when he was with "The Belle of New York" company, opened at the Oxford on Monday night in a scene representing Fuller's candy store in Regent Street, specially painted by Mr. John Watson, and made a great hit. Mr. Lawton did not confine himself to whistling only, but indulged in a quaint whimsical dance and some smart bone playing, for which he gained well merited applause. — "Stage," Jan. 25, 1900.

And now to descend to what M. Jourdain in the play discovered, to his amazement, he had been talking all his life—namely, prose. In the next scene, it must be that one mentions the manager, who, despite (as far as London is concerned) of Whistler Frank Lawton (late a "Belle of New York" list) at a couple of halls on Monday. One of these halls was the Oxford, where Manager Gilmer had fitted up for him a handsome scene depicting a well-known West End candy store. In this fine "set" Frank Lawton not only whistles all sorts of music even more effectively than before, but adds excerpts from his wonderful bone-playing. He was enthusiastically applauded, and was called "many times after his turn." — "Sun," Jan. 24, 1900.

Mr. Frank Lawton, the whistling comedian, who won such universal favor during the run of "The Belle of New York," is now appearing every evening at the Oxford. The scene represented is that of Fuller's depot in Regent Street, with several sprightly damsels serving at the counter. Mr. Lawton enters in the garb which he has made so familiar, and purchases several boxes of sweets, expressing his appreciation or disapprobation of them by the tones of his whistling. Mr. Lawton also shows great skill as a dancer and performer on the bones. — "Country Gentleman," Jan. 27, 1900.

3 HALLS A NIGHT.

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